TAXMAN
ELEANOR RIGBY
I'M ONLY SLEEPING
LOVE YOU TO
HERE, THERE AND EVERYWHERE
YELLOW SUBMARINE
SHE SAID SHE SAID
GOOD DAY SUNSHINE
AND YOUR BIRD CAN SING
FOR NO ONE
DOCTOR ROBERT
I WANT TO TELL YOU
GOT TO GET YOU INTO MY LIFE
TOMORROW NEVER KNOWS



THE BEATLES

REVOLVER





FOREWORD

“ One thing I am always proud of is how The Beatles' songs were so different from each other. Some other artists found a formula and repeated it. When asked what our formula was, John and I said that if we ever found one we would get rid of it immediately.

In 1966 we were becoming used to recording and loved being in the studio. Our stimulated imaginations were coming up with new styles in the same way that the whole generation was changing, experimenting and blossoming into something new. George (and the rest of us) had recently found out the realities of the British tax system and we were not pleased to see our hard-earned money disappearing, so he came up with 'Taxman', which encapsulated the feelings of many people.

I was experimenting with strings on 'Eleanor Rigby' with the help of the inimitable talent of George Martin. John had come up with 'Tomorrow Never Knows' (another of Ringo's unconscious wordplays) and we recorded it incorporating tape loops, which I had been experimenting with at that time. The track, like the others, was unlike anything we had done before. And what about that vocal and drum sound!

With this album we came up with not only a batch of innovative songs but songs that would stand the test of time. 'I'm Only Sleeping', 'She Said She Said', 'And Your Bird Can Sing' and 'Dr Robert' were songs stamped with the identity of the days we were living through and this vibrancy was in the air around us. 'Love You To' and 'I Want To Tell You' mark George's steady advance in songwriting which would later lead to some of his great classics. 'Here, There And Everywhere', 'For No One' and 'Got To Get You Into My Life' seemed to appear effortlessly out of thin air and land on The Beatles' desk to be recorded by us and our incredible team of helpers. At this time the sun seemed to be shining every day so 'Good Day Sunshine' summed up our feelings and those of a whole generation.

And then, one twilight evening, lying in bed before dozing off, I came up with a song that I thought would suit Ringo and at the same time incorporate the heady vibes of the time. 'Yellow Submarine' – a children's song with a touch of stoner influence, which Ringo still wows audiences with to this day.

All in all, not a bad album. ”

Paul McCartney

June 2022



George Martin, Abbey Road Studios, London, 1966

INTRODUCTION

“

● Over the last few years, the most common question I have been asked is, ‘When are you going to work on *Revolver*?’ I guess this should be a compliment, because I approach this kind of work with a certain trepidation. When we started revisiting and remixing albums back in 2017 with *Sgt. Pepper*, I was obviously nervous. The Beatles’ music has touched the hearts of so many people and sounds so damn good to begin with.

Revolver is no different. In fact, in the ears and eyes of many fans, this is the defining Beatles album. After *Rubber Soul*, the band’s creative paint box literally exploded, flooding their recordings with different sounds and creative styles. The colours that were used to produce *Sgt. Pepper* are all here. There is a little more chaos in the creativity, perhaps less intended cohesion, but every song has an extraordinary energy. It’s an album where you can hear the influence of every band member – often coming from different musical places, but joining as one to create an awe-inspiring and groundbreaking record.

So how did we approach this? Well, the era of the pandemic and its lockdowns was an interesting period for us. We had more time to work on the *Get Back* movie project with Peter Jackson and his incredible team in New Zealand. The great thing about *Get Back* is that you never notice the technology involved, and this is as it should be. There are numerous instances where dialogue in the films would simply be inaudible without the application of audio de-mixing. For example, AI was used to recognise a particular voice on a single recorded track and magically isolate it from a guitar, drums or any other background noise.

Revolver was recorded on one-inch four-track tape – primarily to be mixed to mono and then additionally in stereo for general release. The band, as always, played live; often recording everything to a single track. This means that when the record is mixed there is no option to place an individual sound in a stereo – or, these days, a spatial – audio field in order to hear it as it was in the studio. Last year, working with Peter Jackson’s audio team led by Emile de la Rey, we embarked on de-mixing The Beatles’ four-track *Revolver* tapes. Separating the individual, recorded elements was done not to change the sound but to give us some flexibility, so we’re able to hear the album in a new way. For the first time, we had the band playing together in the studio, but on different tracks. It’s never our intention to ‘correct’ the extraordinary work that my father, George Martin, and engineer Geoff Emerick did all those years ago.

Both the stereo and mono mixes from 1966 are faultless. But, knowing my dad as well as I did, I’m certain this is the kind of innovative technology he would have loved; indeed, that The Beatles would also have loved. ‘This is audio alchemy!’ he would probably have proclaimed in his inimitable way.

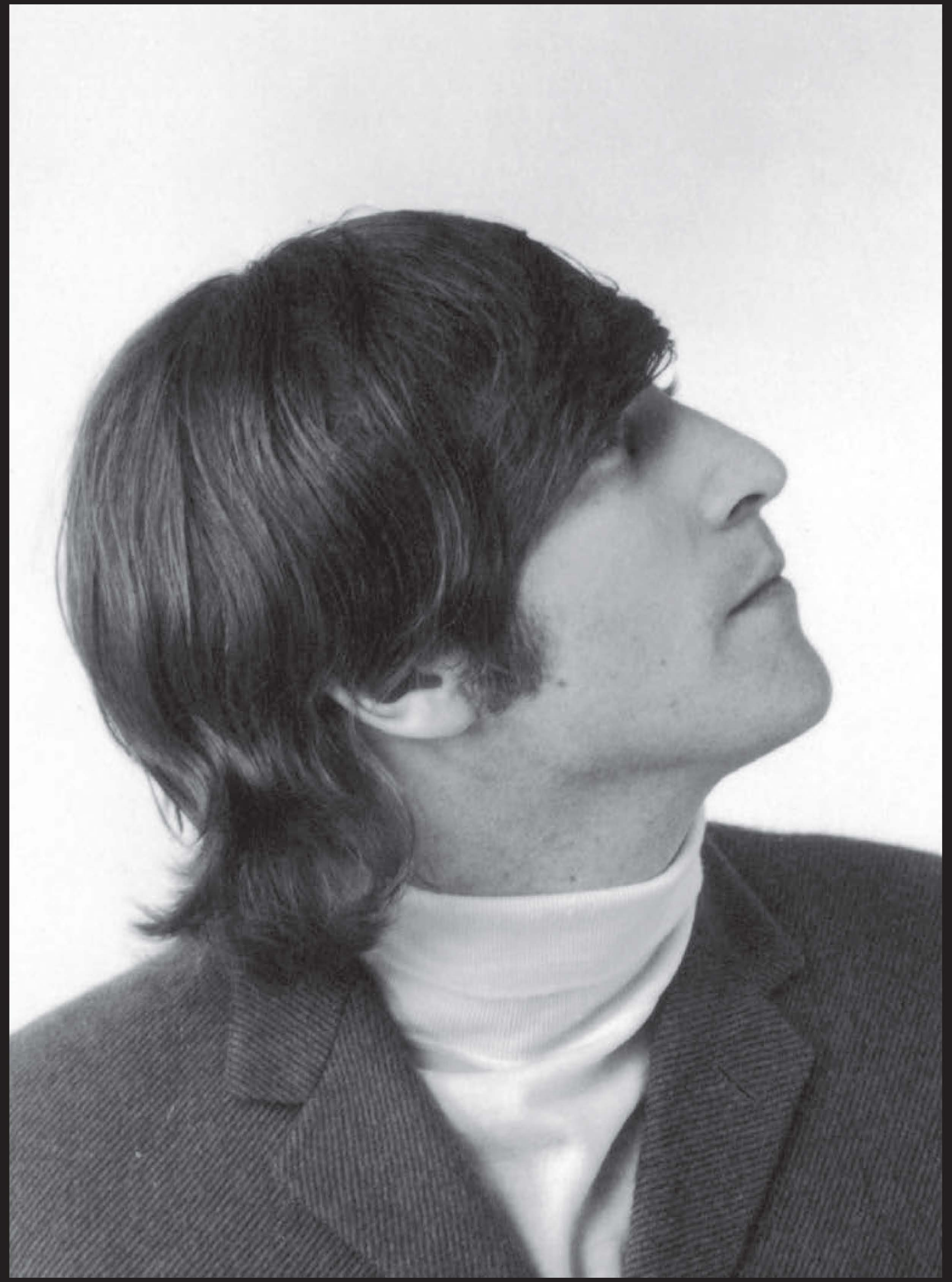
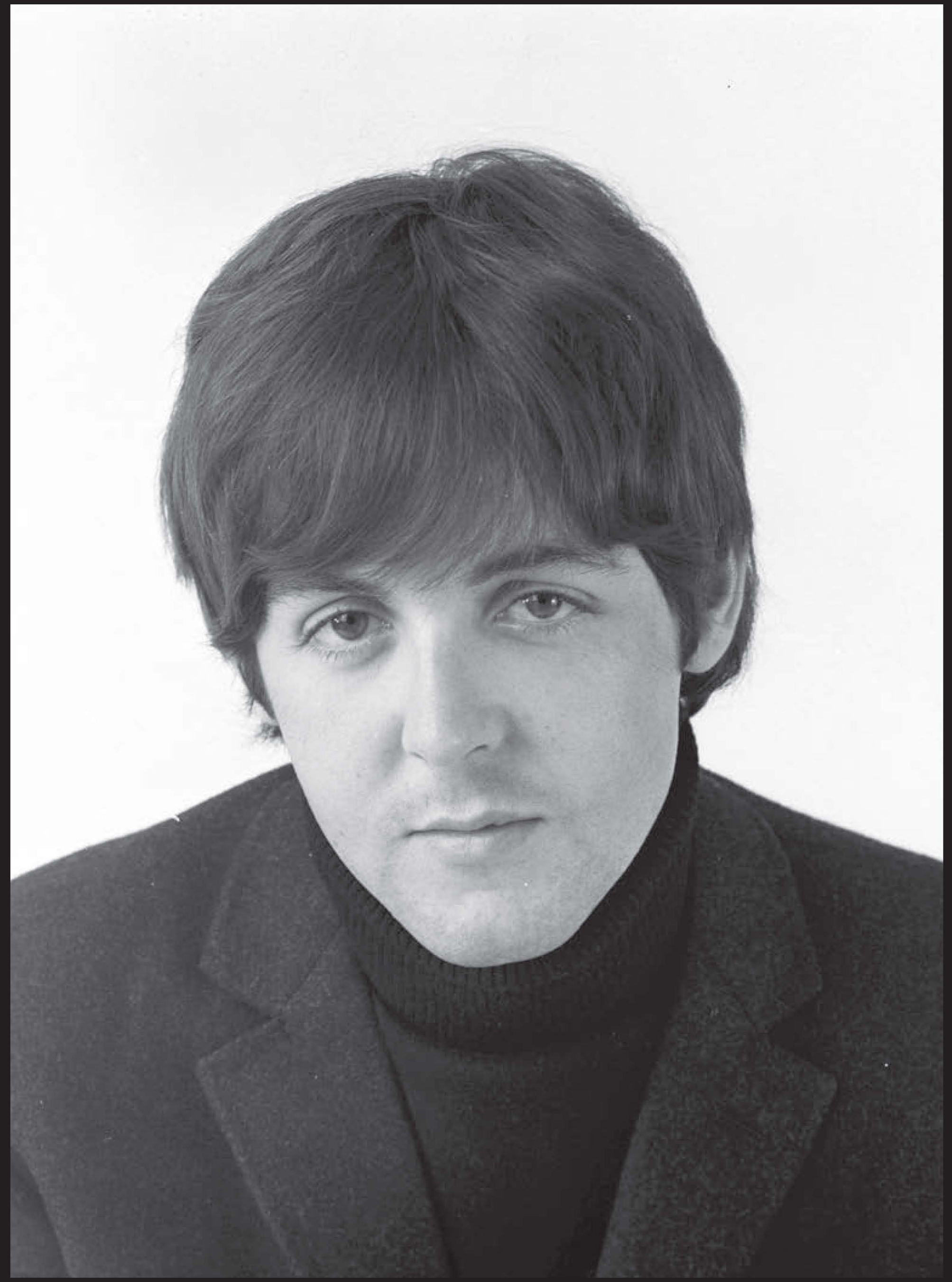
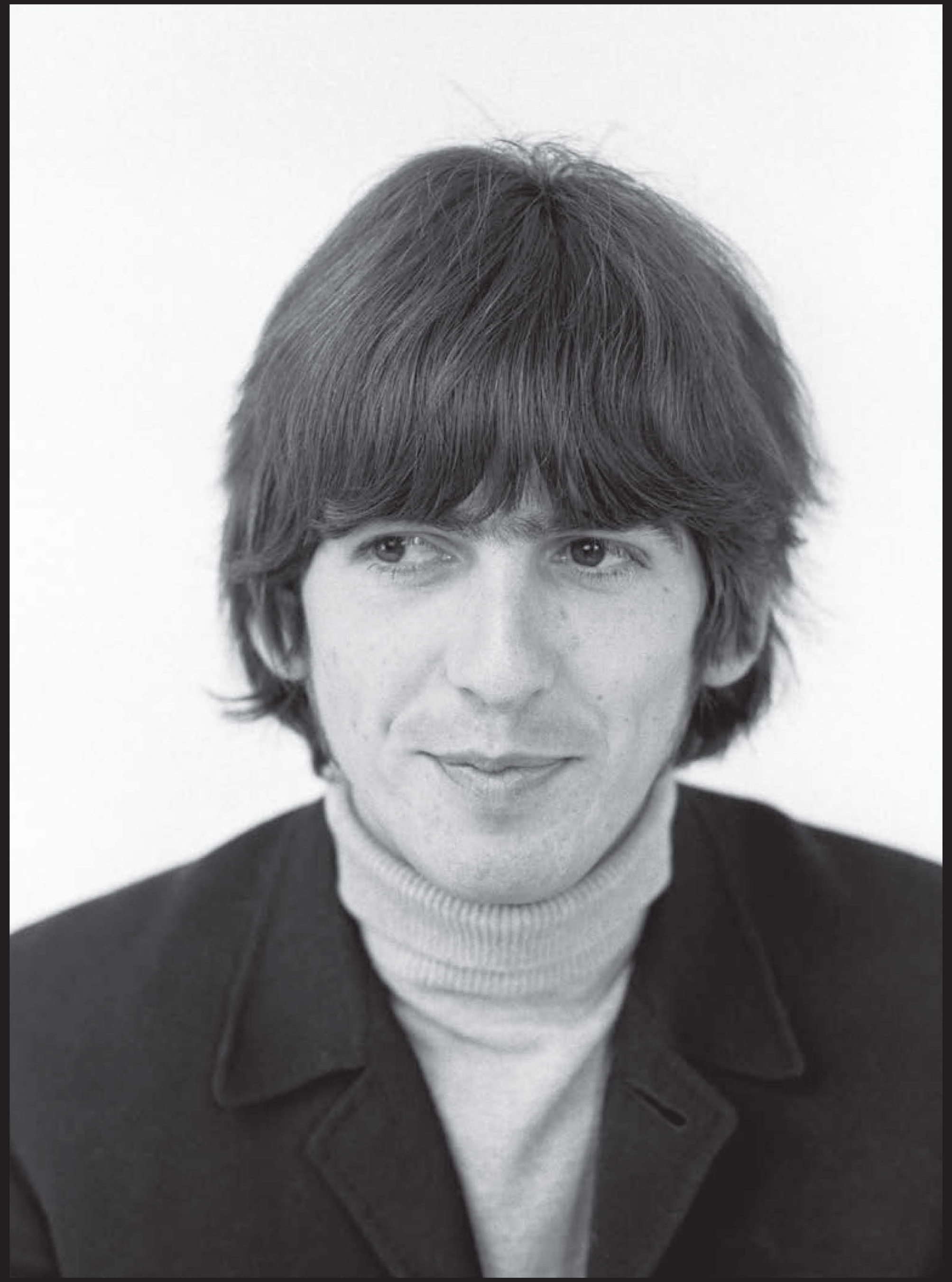
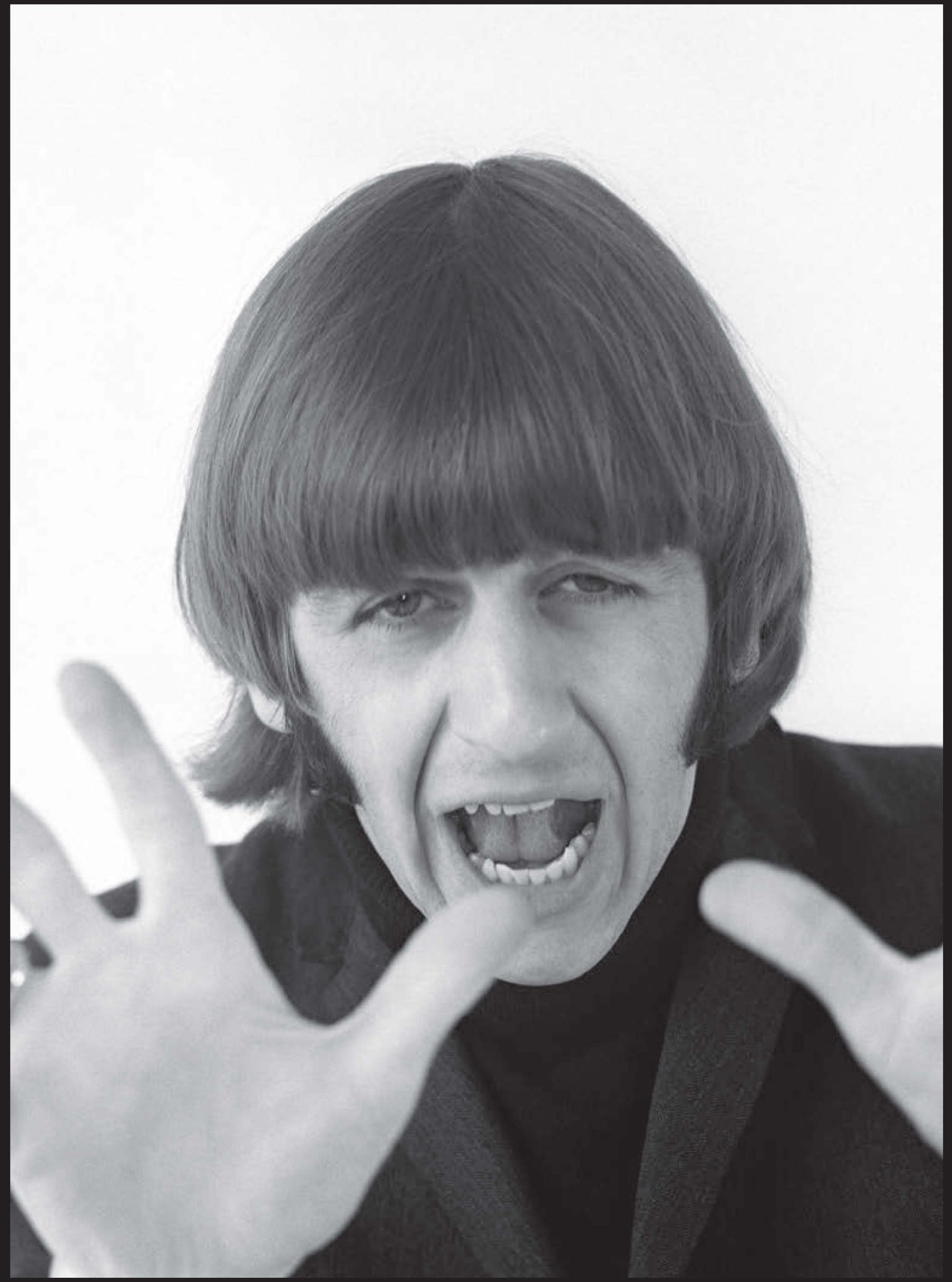
Once more tracks had been extracted from the original recordings, I worked with my partner in crime, Sam Okell, on mixing the record. You’ll notice that, mostly, there’s nothing too extreme here; there is no point using technology just because it’s there. This is music after all and, to be honest, I never want anyone to hear the mixes. I just want everyone to enjoy the songs. Songs that remain as fresh and vibrant as the day they were recorded. Music doesn’t get old; we just get old around it.

Thank you for listening… and thank you, John, Paul, George and Ringo, and my dad, for making the soundtrack for so many generations.

”

Giles Martin

London, May 2022



EVOLVER

● For the past few years I've been focused on history. Some of my projects unearthed hidden history (my debut documentary as a director, *Summer of Soul*, shone a spotlight on the 1969 Harlem Cultural Festival, held the same summer as Woodstock). Some of them connected social events to personal history through the conduit of pop culture (my most recent book, *Music Is History*, looked at the years of my life, 1971 to the present, with special attention paid to how songs represent the ideas of the time). What's most interesting to me are those moments when two timelines collide. That's how it has always been with The Beatles. I was living my life forwards – couldn't help it – but I fell into The Beatles' canon in reverse. If I had lived through it in real time, I would have gotten the original songs first, then cover versions, then samples. I would have watched as the group's music moved out into the world. Instead, I got the samples and cover versions first and then, as the cherry on top of the sundae, the actual Beatles.

Partly, this circumstance was a result of the fact that I spent my earliest years as a Beatles resister. The group was well represented in my dad's record collection. He had every album. But as a child, I had an issue. I had a strong emotional response to LPs, even before I heard them. I reacted to their cover art. I reacted to their package design. And above all, I responded to their logos. If ever there was a logo that reeked of old people, and that I wanted nothing to do with as a result, it was Capitol Records. The black label surrounded by a rainbow ring felt like part of the past, and not part of the past that I wanted for myself. And so I kept my distance from Nat King Cole, from The Beach Boys, from The Beatles.

Of course, the group was not entirely foreign to me. I saw those records in my dad's collection, even as I was keeping my distance from them. I heard cover versions of Beatles songs, from Elton John's 'Lucy In The Sky With Diamonds' to Stevie Wonder's 'We Can Work It Out'. And Paul McCartney was a big presence throughout my childhood on pop radio, mostly with Wings. (John Lennon was less prominent, since he was either on the Lost Weekend or taking a break for new fatherhood.) In the late '70s, The Beatles themselves started to pierce my defences. The Broadway musical revue *Beatlemania* appeared in 1977 (though at first I thought that the *group's* name in the show was Beatlemania), and I specifically remember one night in 1979 or 1980, watching the end of *Soul Train* and the beginning of whatever came on next, which turned out to be a movie about a group of girls who were trying to see The Beatles when they played the *Ed Sullivan Show* in February of 1964. I waited for the title: *I Wanna Hold Your Hand*, directed by Robert Zemeckis, who would go on to direct *Back to the Future*. Still, even with a growing sense of The Beatles, I wasn't a Beatles person.

Fast-forward to 1989. I had just graduated high school, and I was in a Philadelphia mall, putting a down payment on a future fall jacket. I went into a record store, picked up a copy of the new *Rolling Stone*, turned to the reviews, and saw a four-star rave for the new Beastie Boys record, *Paul's Boutique*. When I bought that album, I saw that it was designed as a classic Capitol LP – though 'Beastie Boys Records' replaced 'Capitol Records' in the flat-penny logo, it had that same black label with the rainbow border. That same summer, I went back to the record store to buy LL Cool J's *Walking With A Panther*. Right around that same time, Paul McCartney gave an interview to *Jet* magazine where he made the point that black musicianship had been one of The Beatles' formative influences. More receptive to Capitol thanks to the Beasties, encouraged by McCartney thanks to *Jet*, I decided to make my first Beatles purchase, the CD of *Sgt. Pepper's Lonely Hearts Club Band*.



Shooting the promotional films for 'Paperback Writer' and 'Rain' at Chiswick House, London, 20 May 1966





That was, I thought, the beginning of my true Beatles education. But as it turned out, it was the middle. When I listened to the album, I found that I knew most, if not all, of the songs. Special Ed had just sampled the title cut in 'Taxing', the lead song from his debut, *Youngest In Charge*. Other songs activated other circuits: 'She's Leaving Home' because of the cover by Syreeta, 'Lucy In The Sky' because of Elton, and so on. I tried to listen like a newcomer, though, and that was rewarding for entirely different reasons. I was especially drawn to the last 30 seconds of 'Lovely Rita', when the Beatles morphed into a funk group. By the time 'A Day In The Life' came around, even before that final chord, I decided to buy every album in their catalogue.

And so I did. I bought one more late one, maybe 'The White Album' (its official title is *The Beatles*, but I'll keep calling it 'The White Album', like every other human), and then went back to the beginning, the way you'd expect with completists. I listened to them incessantly, the way you'd expect with masterpieces. (I have an issue with ends, which is why I haven't done full diligence with *Let It Be*. *Get Back* is changing that, quickly.) It didn't happen all at once – I stretched it out over a half-decade or so, maybe one album in 1990, two more in 1991, a few more when I went to the store to buy *Bizarre Ride II The Pharcyde* in 1992 – but eventually I was fully in the pool.

Everyone has a favourite Beatles record. Music snobs sometimes fight for 'The White Album' or *Abbey Road*, because *Sgt. Pepper's* seems like the Captain Obvious move, the answer you'd give without thinking too hard. (It's like saying *Thriller* is good.) Sometimes they are even more specific, which is a productive approach – I'm going to be intrigued by your approach if you put up a fight for Side Three of 'The White Album'. ('You can build a civilisation on the back of "Mother Nature's Son", "Everybody's Got Something To Hide Except Me And My Monkey" and "Helter Skelter" alone.') Another kind of music snob goes back to *Rubber Soul*, which they hold up as the most perfect example of the group's first phase, the album with the strongest songs and best singing.

But I'm going to jiu-jitsu the snobs and land right in the middle, with *Revolver*. It's the record that shows the most diversity and virtuosity. If *Sgt. Pepper's* is a concept album, this is a concept album about not having a concept, a door-to-door illustration of a band in the middle of rapid change: Evolver. I feel like anyone who namechecks this record gets it. It's my litmus test for who absorbs music versus simply listening to it.

It's clear right from the start. My first exposure with 'Taxman' came again not from The Beatles, but from A Tribe Called Quest, who sampled Junior Parker's cover version for 'Rap Promoter' on *The Low End Theory*. That's the version that got to me first. I backed into The Beatles' version. And it blew my mind like it was supposed to. To me the most urgent part of the whole song is the three–four seconds at the top, Paul counting off and then a hiss of white noise that's almost silence. To me, those seconds sound like the four of them are wielding machetes and hammers and bats, about to run at the camera. On top of that, the whole message of 'Taxman' might as well be 'Fuck the Police'. It was common to hear black artists complain about an unjust system, or the Man putting a hand in their pocket. But The Beatles? Hearing that in the early '90s was like hearing hip-hop in a time machine.

Junior Parker's 'Taxman' provides a perfect illustration of how, for years, I heard Beatles songs through soul covers. There was another 'Taxman' by Rockwell (of 'Somebody's Watching Me' fame and 'Obscene Phone Caller' semi-fame), and my first solid exposure to 'Good Day Sunshine' came through Eddie Murphy's 1993 version, where the lyric 'I need to laugh' was followed by his trademark laugh. Those were, in retrospect, novelties. Others were masterpieces. For me, for years, 'Eleanor Rigby' was an Aretha Franklin song – it was on her 1970 album *This Girl's In Love With You*, along with a cover of 'Let It Be' that was released even before The Beatles' own version. (Aretha's version of 'Eleanor Rigby' wasn't the first big soul cover – Ray Charles had covered it in 1968 – but it was the biggest.) The Beatles' version blew me away, for many reasons. Putting 'Eleanor Rigby' as the second song on your album is one of the greatest flexes in modern music. The second song is traditionally a place for filler, maybe exceeded only by the next-to-last song. The second song is where you're supposed to give your listener breathing room after the detonation of your opening track. On *Thriller*, the second song is 'Baby Be Mine', following 'Wanna Be Startin' Somethin''. On *Purple Rain*, it's 'Take Me With U', following 'Let's Go Crazy'. The Beatles just throw it out so casually: 'Oh, by the way, here's this life-changing song, track two, no problem.' Do you know how good you have to be to do that? Plus, it's such a contrast. When I hear 'Taxman', I envision them still in those black leather jackets from Hamburg. Then all of a sudden these motherfuckers are wearing tuxedos.

The record goes on like that, surprise after surprise, the backwards guitar on 'I'm Only Sleeping', Indian classical music on 'Love You To', McCartney jousting with Brian Wilson by one-upping *Pet Sounds* on the ballad 'Here, There And Everywhere'. And then 'Yellow Submarine'. By now I know the rest of the story. How the song, written by John and Paul, sung by Ringo, was a double-A-side single with 'Eleanor Rigby'. How the release coincided with John's famous (and famously misunderstood) 'more popular than Jesus' remarks, which made the American record company nervous about the religious references in 'Eleanor Rigby'. How that probably brought 'Yellow Submarine' closer to the surface. For me, for years, it was a kids' record, plain and simple. The first-grade teacher who assigned my class Stevie Wonder's *Songs In The Key Of Life* for homework also played 'Yellow Submarine' in class, over and over again, and led us in choral renditions. That year we probably sang it more than 'Ring Around The Rosie'. Any adult themes, political or pharmaceutical, were lost on me. *Revolver* goes on from there, turning on as it turns around. What's most interesting to me is the way that parts of it have been lost



to time. There are huge songs on the record, but there are the rest, too. As a result, it's an album that requires careful study. I don't think that casual Beatles fans – you know, the kind that thinks at first that the group is named Beatlemania – run into 'Doctor Robert' or 'For No One' or 'And Your Bird Can Sing'.

Or take 'Love You To', the second of three George Harrison songs on the record. I remember doing a DJ gig in the UK in the dead of winter. We were playing a summertime resort that survived out of season with dance events. It wasn't in London. Might have been Brighton. Might have been Dover. I have certain music I play when it's time to clear the floor, odd meters, odd moods. One of my go-to songs in that regard was Radiohead's 'Morning Bell', which is in 5/4. It usually throws people off from dancing, and I can go home. We were at this winter gig at the summertime place, and I put on Radiohead, and the place started getting full again. Aw, shit. I didn't know what was happening. I reached for 'Within You Without You', but at the last second switched over to 'Love You To', which I think of as the 1.0 version of 'Within You Without You'. (The 1.0 version of 'Love You To', which is titled 'Granny Smith', is included in the *Sessions* outtakes.) It backfired even worse. When that opening sitar glissando came on, the crowd went crazy. No one came off the dance floor and everyone started going onto it. I had to DJ another 90 minutes, and eventually I resorted to free jazz. That moment was an important one – if George's Indian experiment was going to pack the floor, maybe I would have to reconsider where *Revolver* belonged on my totem pole of Beatles records.

That was also when I started to truly understand psychedelic rock. I knew that LSD hit the Bay Area in 1967 or so, knew about the brightly coloured sounds of groups like Jefferson Airplane and Sly and The Family Stone, but *Revolver* was earlier. So what was it? It was The Beatles dabbling in substances and then fully investing those newfound thoughts and feelings in mind-bending exploration. It's not just the backwards guitar of 'I'm Only Sleeping'.

Revolver is an acid-etched record, with at least three songs inspired by LSD: Lennon's 'She Said She Said', which collapses birth, life, and death; Harrison's 'I Want To Tell You', where he feels both time and space stretching and muses, 'I could wait forever / I've got time'; and Lennon's show-stopping 'Tomorrow Never Knows', which not only passes along meditation instruction borrowed from Timothy Leary ('Turn off your mind / Relax and float downstream') but has, beneath its Indian drones, backwards guitar and loops, the same kind of funk that 'Lovely Rita' would have a year later. Ringo's work here is, like in a million other places on this album and the rest, amazing. It seems like every few years there's a misguided debate about technical ability and rock-and-roll drumming, or a reductive Greatest Rock Drummers list, and usually that debate or that list ends up undervaluing Ringo. From one drummer to another, I can say that he does one of the hardest things imaginable, which is to put a human stamp on drumming, to innovate in subtle ways that don't detract from the song but enhance it, and to define and maintain the groove. Nice work, Ringo. Better than nice work. Songs like these pushed rock forward, which is why they meant so much to audiences of the future. There was a psychedelic revival in the '80s, from PM Dawn to Prince's *Around The World In A Day* to Tears For Fears' 'Sowing The Seeds Of Love'. Captains Obvious point to *Sgt. Pepper's* as the source but, in reality, it's *Revolver*. It comes from here, and it goes there and everywhere.

Last year, I watched Peter Jackson's TV series *Get Back* with interest. With more than interest, actually. I had just finished directing *Summer of Soul*, which illuminated the relationship between the black artists at the Harlem Cultural Festival, the mostly black audience, and the broader American society. *Get Back* was different. It was about the process of creativity, and how it survived in a chaotic environment filled with kids and spouses and a film crew. That creative moment is the most vulnerable you can be as a human being save procreating in public. I have watched many an artist kick everyone out of the room, turn the lights down, cover the booth. And that's just to sing. Imagine writing and developing songs. I need hours with my own process so I can survive my own mistakes.

Get Back illustrates at the simplest level what The Beatles were able to do at the most complex level. In songs, the right hand represents the melody and the left hand represents the foundation, the groove, the feel. It's the bed in which you lay the rest. Balancing both hands is extremely rare. Prince mastered it, but most artists lean one way or another. (Understanding where you are along that spectrum is an important part of your self-knowledge as an artist. As a creator, I am 98 per cent groove and two per cent melody; I decided at some point that how a song feels is more important than what it is.) *Get Back* demonstrates that The Beatles were in nearly perfect balance, with Paul providing the melody and John the mood. It's structure and passion, brains and heart. There are genres associated with that as well. John was rock, along with the folk and blues that fed it. Paul supplied the show tunes and music hall and a sophisticated sense of meter that was evolving so fast that people weren't even sure they should call the songs that popped out of him 'pop'. (See 'Eleanor Rigby'. See 'For No One'. See!) And George had his world-music enlightenment, which was suppressed somewhat by the time *Get Back* rolled around but which was there in force on *Revolver*, as my (misunderstanding of my own) DJ set demonstrated. (I should say that even as I sketch out this division of genius, I know that it's reductive. John could stretch out compositionally. Paul could rock as hard as anyone. George wasn't always enlightening the rest of the guys. This is a diagram more than it is a full biography.)

I've talked about Aretha and Ray. I've talked about Rockwell and Eddie Murphy. Earth, Wind & Fire famously covered 'Got To Get You Into My Life'. Frank Ocean snuck 'Here, There And Everywhere' into 'White Ferrari'. People wonder why soul artists are so drawn to The Beatles. It's mutual. The early Beatles cut their teeth on Little Richard and Chuck Berry and Motown. Soul artists were picking up on DNA that was already there (and already theirs). But there's a soul part in Beatles songs that never goes away, and for me, it goes back to Paul. The bass always defines black songs. That's why, for me, hip-hop isn't purely authentic unless it has a low-end frequency of the 808 or something to drive it. That's here, in nearly every song: Paul's bass playing is neck-and-neck with Carol Kaye for second place behind James Jamerson's crown. I've gotten to play with Paul. He's been on *The Tonight Show* twice. Once he played 'Here Today', the song he wrote after John was murdered. The other time we did 'Scrambled Eggs', the placeholder-lyric version of 'Yesterday'. (There is a placeholder take on this set,





too, a version of 'She Said She Said' where John Lennon sings that it's making him feel 'like [his] trousers are torn') I haven't yet been able to play songs from *Revolver* with Paul. Bucket list.

History loops, history repeats. It has looped and repeated through me. The very first Roots song ever created was based on a sample of 'Tomorrow Never Knows'. But it wasn't The Beatles' version, and it wasn't a soul version. It was the cover by Phil Collins from *Face Value*. The drums weren't by Ringo but by Collins himself, which was fine with me – I was so in love with those crashing cymbals. We sampled it for something called 'P.I.R.' (Partners in Rhyme). It was the first time we were in a real studio. The guy was charging us 75 bucks an hour. That whole week I worked my day job selling insurance for 12 hours a day so I could make enough money to pay for the studio. But I didn't know how to programme and the guy who ran the studio didn't really either. We were able to loop Phil's 'Tomorrow Never Knows', though. At that time I was imagining The Roots as The Dust Brothers or The Bomb Squad, a kitchen-sink-sample group. That song never really went anywhere. Tariq never got to put on vocals. When I eventually entered The Beatles phase I have not yet left, I saw that *Revolver* already had that all built in – the hip-hop aesthetic that wouldn't come around again for decades, the formal experimentation, the ability to both reflect and reshape history.

Recently, I have been in a *Revolver*-space of my own. For 95 per cent of my life I didn't drink or smoke or do any psychedelics. The pandemic changed that. I got into mushrooms. Walt Disney's *Fantasia* is my go-to on mushrooms. As I have gotten better at it, more experienced, less nervous, I'm trying to bring The Beatles into the mix, in the form of *Revolver*. The one time I tried, it was a little too intense. I couldn't quite turn off my mind, let alone relax and float downstream. But it'll happen eventually, I'm sure. I can wait forever. I've got time.

QUESTLOVE

New York City, 2022

Questlove is a drummer, award-winning film director and co-founder of the venerable hip-hop group The Roots.

Filming a segment for *The Ed Sullivan Show*.
Abbey Road Studios, 19 May 1966


Ludwig
THE
BEATL
BURNS

THE ROAD TO REVOLVER



● *Rubber Soul*, released on 5 December 1965, had astounded the music world. 'The great thing about this LP,' the pop paper *New Musical Express* declared, 'is that The Beatles are still finding different ways to make us enjoy listening to them … a fine piece of recording artistry and adventure in group sound.' Nobody could match the worldwide popularity of The Beatles at the end of 1965 – yet, at the same time, their bold experimentation with songwriting, performance and recording gave them an unimpeachable 'hipness' within the growing counterculture of this era. What might they do next?

Unexpectedly, The Beatles' world tilted on its axis. Each year since 1963, the group had recorded two albums and several standalone singles. In those three years, 99 tracks were released in the UK. Following their international breakthrough in 1964, they had toured around the world and made two successful films directed by Richard Lester. It was presumed the same relentless regime would be followed for another year, but the sequence was broken when a third movie was put on hold.

It had been announced shortly after the American premiere of the second film *Help!* in August 1965, that the third would be based on Richard Condon's book *A Talent for Loving*. Its plot was a surrealist twist on a cowboy story set in the nineteenth century. Location filming was scheduled to take place in either Mexico or Spain in the early months of 1966. *The Beatles Book Monthly* kept its readers up to date with the plans. In the edition published in October, it reported that while 'The Beatles seem to be set on doing "A Talent for Loving" … they won't be able to start work until April because Dick Lester will be busy working on other films until then.' The following month readers were told the group 'are not too happy with certain parts of the film script … they are becoming much more aware of what is involved in film-making and are able to tell far better what sort of a result they would like to see on the screen.' The next bulletin stated that after a meeting on 7 December 1965 with the producer of the previous films, Walter Shenson, 'the indications are now that they will keep a cowboy element in their next picture but the script won't be completely based on "A Talent for Loving". Instead, there is going to be a lot of goon-type incidents surrounding a very lucky leading lady.' Readers were later invited to suggest an actress best suited to that role. Cilla Black, Hayley Mills and Susan Hampshire were voted the three most popular choices.

Throughout 1966 and 1967, speculation continued about the nature of the next Beatles movie and when filming for it would take place. They were contractually obligated to make a third film, but submitted scripts were invariably unsuitable. 'The Beatles have always been first at everything they've done and they never do what's expected of them,' Walter Shenson said in May 1966. 'Hollywood is now copying *A Hard Day's Night* while





Help! was a beautifully visual pop art film, so we want this next film to be just as unexpected as well.' In the end, the third picture to fulfil the contract was the documentary *Let It Be*, released in May 1970 after the group had split.

The late decision to cancel shooting on *A Talent for Loving* would have a significant effect on the creation of *Revolver*. The time allocated for filming and recording songs for a soundtrack was removed from The Beatles' schedule. Following the last concert of their British tour on 12 December 1965, the group took a break lasting four months. 'It's an accident that we're not working now. We should have just had two weeks' holiday after Christmas and then started on the next film, but it isn't ready and won't be for months,' John said at the time.

The Beatles' unwillingness to commit to making a film because of doubts about the script had sent a clear signal. They wanted to have more artistic freedom and to exercise control over what they did. The group had also rejected the idea of performing for two weeks, as they had done previously in 1963 and 1964, in a theatrical 'Beatles Christmas Show' with comedy skits.

An extended period without public appearances and recording deadlines allowed The Beatles to step off the merry-go-round. 'Easing up on their breakneck schedule in early 1966 meant we all had more time,' Neil Aspinall, their road manager in this period, recalled. 'For them it meant time to hang around with friends, get into other things, have personal lives, even time to go on holiday.' In George's case, there was time to marry Pattie Boyd on 21 January and have a honeymoon. Paul was present at the wedding as George's best man; John and Ringo were away on holiday in Trinidad. George and Pattie took their delayed honeymoon in Barbados during February.

In 1966, pop musicians were still required to operate within the established show business world. The idea prevailed that pop stardom had an early expiry date due to the fickle loyalty of teenagers. To prolong a career, the next step was to become an 'all-round entertainer' by forsaking rock music and appearing in family-friendly films, musical theatre productions and pantomimes. During their unprecedented stretch of free time, the individual activities of The Beatles would change the perception of what a pop star could be. There are clues to this new approach within two sets of revealing interviews undertaken for radio and press in this period. Brian Matthew talked to each of The Beatles for around eight minutes in the BBC Transcription Service series *Pop Profile*. The programmes were distributed on discs to radio stations around the world. As the presenter of *Saturday Club*, the DJ had frequently enjoyed brief and flippant chats with The Beatles. He had also reported on part of their North American tour in August 1965, including the record-breaking performance in front of 56,000 fans at Shea Stadium in New York. Brian's *Pop Profile* interviews struck a different mood as each Beatle thoughtfully discussed a variety of topics. John and George were recorded on 30 November 1965, a few days before the release of *Rubber Soul*. Brian caught up with Paul and Ringo on 2 May 1966. The four interviews are bonus tracks for *On Air – Live At The BBC Volume 2*.

Adopting a similar approach for her interviews, Maureen Cleave explored 'How a Beatle Lives' in articles published weekly during March 1966 in London's *Evening Standard* newspaper. 'I wasn't after sensation or anything,' the journalist recalled in 2005. 'What I aimed to do was give the reader a picture of them at that time on that day. They all seemed very happy to do it. For pop singers before that, there were several very important rules. You didn't make up your own songs. You never said anything that might upset anybody and you never had a point of view. All The Beatles were really very intelligent. They were quite original thinkers. Nobody told them what to think.' Brian Epstein, who was also interviewed by Maureen Cleave, wrote a letter to express 'how very satisfied and pleased' he was with all the articles. 'They must rank among the best that's been done,' he told her.

Both Brian Matthew and Maureen Cleave talked to John about his house in Weybridge, Surrey. 'It's in what they call the stockbroker area,' he told Brian. 'I didn't care what it was as long as it was somewhere quite quiet. I really wanted to live in London, but I wouldn't risk it till it's really quietened down.' To escape the constant doorstepping by fans, John, his wife Cynthia and son Julian had moved out of central London in 1964. In Maureen Cleave's feature, John admitted, 'Weybridge won't do at all. I'm just stopping at it, like a bus stop.' Thinking about future activities, he concluded, 'There's something else I'm going to do, something I must do – only I don't know what it is. That's why I go round painting and taping and drawing and writing and that, because it may be one of them. All I know is, this isn't it for me.' She noted that 'he is reading extensively about religion'. As discussed in '*Revolver* Reception', John's statement: 'We're more popular than Jesus now' would later spark all sorts of trouble. 'The person editing my copy, didn't even pick it out,' Maureen Cleave remembered. 'So it wasn't in the headline, because we were used to him sounding off about all these things.'

'Now we have plenty of time off, it's great because it doesn't get on top of you. It's much nicer. We used to work every night practically,' Ringo told Brian Matthew. He recalled how he had first been attracted to playing drums in his early teens, during long periods recovering from a severe case of pleurisy in hospital. 'To keep us happy, they had a sort of ward band. I used to fight for the drums [even] then.' The predominant topic when Ringo was profiled, however, was his contentment at home with his wife Maureen and baby son Zak, born in September 1965. 'I enjoy that. That's good for me, because if I sit around, at least there's the baby slobbering on me! Lovely baby.' Maureen Cleave's article also concentrated on happy domesticity. 'Ringo lives in Weybridge, an hour's drive from London, at the bottom of a wooded hill of which John lives at the top. His house, too, is large and Tudor-ish … "I love being a family man – as it were," he said. In some strange way, Ringo has the balance of his life worked out.'

In his interview with Brian Matthew, George considered his reputation of being 'the silent Beatle'. 'I think I'm more quiet than the others, because I got fed up before the others of all these questions like "What colour teeth have you got?" You know, just stupid questions you have no interest in any longer.' When faced with more challenging questions, George was eloquent. 'What about sounds in general, George, which way do you think we're heading?' Brian enquired. 'More arrangements, definitely,' George responded. 'From the songs and the singers that we follow … each instrument's doing a definite thing and you can hear everything, if you want to. There's better arrangements coming. I think with us, everybody is a bit of one whole.' On the group's new attitude since *Rubber Soul*, he reflected that, 'We're able to be at home much more now, because as everybody probably knows, we're doing less touring. We were able to spend more time on recording. Now, we've got more time to think about the things that we do. I just wanna carry on progressing with music; writing more and just learning more about it.'





Although, surprisingly, it was not discussed in his *Pop Profile*, George's newfound passion for Indian music was clear when he talked to Maureen Cleave in February 1966. 'When it isn't the guitar, it's the sitar. For George this instrument of Indian classical music has given new meaning to life. He went to hear Ravi Shankar play it at the Festival Hall. "I couldn't believe it," he said. "It was just like everything you have ever thought of as great all coming out at once."' Having become curious about the sitar while filming a scene for *Help!* set in an Indian restaurant, he was encouraged by The Byrds in August 1965 to listen to records by Ravi Shankar – the world's leading virtuoso on the instrument. He bought a sitar at Indiacraft in London and played it on 'Norwegian Wood (This Bird Has Flown)' during sessions in October 1965. Snapping a sitar string in the studio set in motion a series of events that eventually led to George meeting his new musical hero.

George Martin was aware of the Asian Music Circle based in Finchley, North London. The organisation had been founded in 1946 by Ayana Deva Angadi and his wife Patricia (née Fell-Clarke) to cultivate interest in Indian performing arts in the UK. Eminent figures from classical music were involved in its activities. Violinist Yehudi Menuhin had been president and composer Benjamin Britten a vice-president. As early as 1956, the Angadis had promoted concerts with Ravi Shankar. An SOS call was made from Abbey Road and soon Ayana, Patricia and their daughter Chandrika had arrived at the studio with a replacement sitar string.

In Oliver Craske's biography of Ravi Shankar, *Indian Sun*, extracts taken from Patricia Angadi's unpublished memoir reveal details about George's further contacts with the Asian Music Circle. A week or so after the 'Norwegian Wood' session they had visited, the Angadis hosted a dinner for George and Pattie. During the evening, Ayana recommended a London-based sitar teacher – a student of Ravi's disciple Motiram – and George soon began taking lessons. 'It happened that Ravi Shankar was coming over a few weeks later to give a concert at the Festival Hall,' Patricia Angadi remembered. 'We said we would take them to the concert and introduce them afterwards. George was very nervous of being recognised and mobbed (I hadn't thought of that) but only a few young girls did a double-take when they saw him. Even so, there were such long queues waiting to meet Ravi that we decided to have them all to dinner at a later date and introduce them then.' This concert at the Royal Festival Hall, which George had described to Maureen Cleave, was on 7 November 1965. Fortuitously, it happened to fall on a free Sunday evening sandwiched between two long Beatles sessions that took place on the previous and following days.

George's immersion in Indian music during the months before sessions began for *Revolver* shone through most clearly in his song 'Love You To'. Its musical structure – featuring an *alap* (unaccompanied sitar introduction) and medium- and fast-tempo *gats* in *teental* – mirrors 'Dhun-Kafi' from the Ravi Shankar album *In London*. George's delight in the discovery of Indian music was soon shared by the other Beatles. 'It's amazing this – so cool,' John told Maureen Cleave as they listened. 'This music is thousands of years old; it makes me laugh, the British going over there and telling them what to do. Quite amazing.' The use of a tamboura drone and John's experiment to write a song based on just one chord were direct influences from Indian music upon 'Tomorrow Never Knows'. As Paul explained, 'We would be sitting around and at the end of an Indian album we'd go, "Did anyone realise they didn't change chords? … That is pretty far out." So we began to sponge up a few of these nice ideas.'

George skipped part of the sound effects session for 'Yellow Submarine' to see Ravi Shankar for a second time at the Festival Hall on 1 June 1966. Being acutely respectful of the music himself, George was worried that the sitar might be viewed as 'another bandwagon gimmick'. He told *Disc and Music Echo* that the audience that evening was 'full of mods and rockers who, more likely than not, just went there to be seen at the Ravi Shankar show.' As he took his first steps of investigation, and then throughout the rest of his life, George maintained a deep reverence for Indian music, culture and religion. Following his first meeting with Ravi at this time, the two of them developed a powerful and everlasting bond of friendship. 'From the role of disciple and friend he became more of a son to me,' Ravi wrote in his eulogy for George in the *New York Times*. 'He was a fearless and beautiful soul always conscious of God. I loved him dearly.'

In the press and radio profiles of Paul from this period, he is portrayed as brimming with enthusiasm for many art forms outside the field of pop music. 'I'm trying to cram everything in, all the things I've missed. People are saying things and painting things and writing things and composing things that are great, and I must know what people are doing,' he told Maureen Cleave. Having lived, since 1963, at the family home of his girlfriend Jane Asher in Wimpole Street in central London, he had absorbed a variety of culture through the interests of her parents and his friendship with her brother Peter (of the duo Peter and Gordon). 'He was exposed to different kinds of music and different kinds of conversations and events staying with us,' Peter observed. 'Paul was intellectually curious of anything. Meeting some of my friends and family may have provided some raw material for that – opportunities to meet other people, read other books – but he jumped right into it all.'

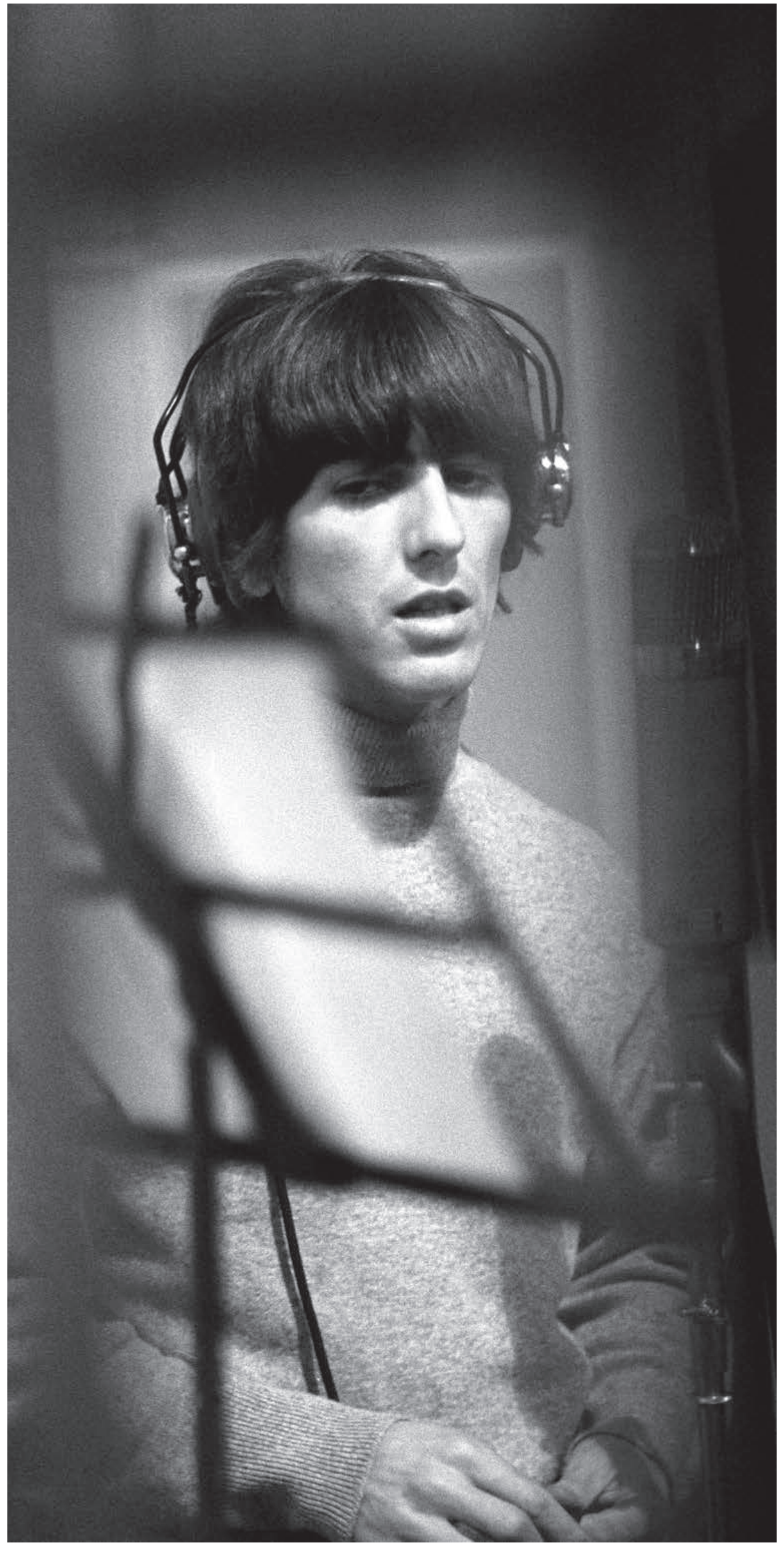
Foreshadowing what would happen during the following year with *Magical Mystery Tour*, Paul told Brian Matthew, 'The whole idea of making films is good. But I don't mean very big expensive films, but films that you make because you fancied making a film.' Indeed, he had already started making experimental short films. 'I did a film, that I wish I had now,' Paul recalled in 2012. 'I filmed a gendarme on traffic duty in Paris and he was just stopping all the cars, so that was one roll through. It was a Bolex camera and you could rewind so you could then go through again. The second time, he'd gone, so I just filmed all the traffic. It looked like this impossible job where the traffic was just going through him all the time.'

Paul used a range of unusual music for the soundtracks of his superimposed films. Many of the records were recommended by Barry Miles, whom he had met through Peter Asher. They included challenging free-form jazz albums – such as *Spiritual Unity* by tenor saxophonist Albert Ayler and *Free Jazz* by The Ornette Coleman Double Quartet – and experimental electronic recordings by modern classical composers: John Cage and David Tudor (*Indeterminacy*), Luciano Berio ('Thema (Omaggio A Joyce)') and Karlheinz Stockhausen ('Gesang der Jünglinge'). For his film of a gendarme seemingly overwhelmed by traffic, Paul added a section from the title track of Albert Ayler's 1965 LP *Spirits Rejoice*. 'Albert Ayler did a wonky version of "La Marseillaise" [the French national anthem]. The nice thing was I found a soundtrack,' Paul remembered, 'this very avant-garde jazz thing.' The following year, a random burst of 'La Marseillaise' was chosen to open The Beatles' song performed during a global satellite broadcast in June 1967, 'All You Need Is Love'.

In the autumn of 1965, Barry Miles and John Dunbar were given the start-up capital by Peter Asher to establish an avant-garde art gallery and bookshop called Indica based in Mason's Yard, London. 'Peter put up the £2,000, which is how much it cost to get a lease, stock a bookshop and do all the building work on an art gallery,' Miles recalled. 'While the gallery-bookshop was prepared for opening, the books were delivered to Wimpole Street. Paul was the bookshop's first customer. He would sometimes go down to the basement at night and browse among the piles of books. Anselm Hollo's *& It Is a Song*, Ed Sanders' *Peace Eye* poems, *Drugs and the Mind* by Robert S. de Ropp and *Gandhi on Non-Violence* were Indica's first sales, a selection which gives a good indication of Paul's interests at the time.' Through Miles's connections with Beat Generation writers, Paul met Allen Ginsberg and William Burroughs. The use of random 'cut-ups' by Burroughs to create his poetry would be a technique that registered in Paul's mind for future use when making music with The Beatles.

As usual, one Beatle's enthusiasm would soon be shared by the others. John was a frequent visitor to Indica and, like Paul, became a generous financial supporter of it. His purchase of *The Psychedelic Experience* from the bookshop had a significant impact on the words of 'Tomorrow Never Knows'. John recalled in 1980, 'I'd been down to see things like [sculptor] Takis [Vassilakis], who'd made these flashing lights and sold them for a fortune!' Later, in November 1966, John visited the gallery to see the exhibition *Unfinished Paintings and Objects* by Yoko Ono. 'But it was 18 months before we really got together,' he explained.

'When I was in Liverpool I used to go, once or twice to Liverpool Playhouse, which was a repertory [theatre] then. And I wasn't very keen on it,' Paul revealed in *Pop Profile*. 'But when I came down to London and I went to something that wasn't like those plays that they did in repertory, and you see some great actors in great plays, you think, "Wow, that is good!" I was wrong to say that it's just rubbish.' He had discovered in this period the surrealist plays *Ubu Cocu* and *Ubu Roi* written by Alfred Jarry. 'He keeps urging Brian Epstein to stage them here,' Maureen Cleave noted in her article. Paul also had a keen interest in art; in particular, a fascination with surrealist



painting. On a trip to Paris with the art dealer Robert Fraser, who had nurtured this enthusiasm, Paul purchased two paintings by René Magritte from a gallery on the Boulevard Saint-Germain.

The spirit of surrealism suffused The Beatles' strangest photo session, which took place on 25 March 1966. Robert Whitaker had worked with the group on several occasions since 1964. He took photographs during the filming of *Help!* in 1965 and accompanied them, a few months later, on their North American tour. The Beatles were accustomed to posing with unusual props when working with Robert Whitaker in a photo studio. They had been wrapped in polythene in a set dressed with silver foil and mirrors for a session held in 1965. When pictures were taken in March 1966, the props included dismembered baby dolls, a bird cage, a hammer and nails, and, delivered from a butcher in Chiswick that morning, large slabs of beef and strings of sausages. 'It was a considered disruption of the conventions surrounding orthodox pop star promotional photography,' Robert Whitaker explained. It was, indeed. No pop stars had ever been photographed before in white butcher coats smeared with blood dripping from raw meat draped over them; nor shown holding headless baby dolls.

As outlined in '*Revolver* Reception', one of the 'butcher' pictures from the session was planned to be the cover of the Capitol Records LP *"Yesterday"…And Today*, but press, radio and retailers were repulsed by such a radical 'disruption of the conventions'. In the UK, a similarly unsettling photo from the unorthodox session was used in press advertisements for the 'Paperback Writer' single. 'Fans Slam "Sick" Beatles Picture' headlined an article in *Disc and Music Echo* following its publication of the shot in colour the previous week. 'The Beatles' reputation is risked by indulging in this kind of disgusting publicity,' Mrs J.D. Jones had written. 'I wanted to do a real experiment – people will jump to wrong conclusions about it being sick,' Robert Whitaker told *Disc*. 'We won't come to any more of your sick picture sessions,' George responded in the same magazine. 'I don't know how we ended up sitting in butchers' coats with meat all over us,' Ringo mused. 'If you look at our eyes, you realise none of us really knew what we were doing. It was just one of those things that happened as life went on.' John told a journalist, 'It was inspired by our boredom and resentment at having to do *another* photo session and *another* Beatles thing.'

American magazine *Time* ran a cover story, published 15 April 1966, describing the UK's capital as 'London: The Swinging City'. 'In a decade dominated by youth, London has burst into bloom,' Piri Halsz wrote. 'It swings; it is the scene.' Over the radio on both sides of the Atlantic at the time, Roger Miller could be heard singing, 'England swings like a pendulum do.' London was the centre of the universe for fashion, films and pop music. The Beatles were, of course, kingpins of the scene and enjoyed mixing with musicians, models, photographers and young millionaires at the select London clubs open in the early hours after midnight. The elite crowd socialised at the Ad Lib behind Leicester Square, the Bag O'Nails in Soho and the Scotch of St James in Mason's Yard, near the Indica Gallery. 'We were all at our prime,' John recalled. 'We used to go around London in our cars and meet each other and talk about music with The Animals and Eric and all those. It was like a men's smoking club, a very good scene.' Drugs, mainly marijuana and LSD, were part of that scene. As revealed in 'Track by Track', they had a role in the genesis of *Revolver*, too.

It was a pivotal period for The Beatles. Their minds were open to a myriad of stimulating ideas. But still at the core of their music was a deep love of rhythm and blues, now being referred to as soul music. George had shown the contents of his jukebox to his trusted friend Tony Hall from *Record Mirror*. It was full of R&B and soul singles by James Brown, Jackie Wilson and Motown favourites, such as The Miracles, Marvin Gaye and The Four Tops. There were also many records made at Stax in Memphis by Otis Redding, Wilson Pickett and the resident studio band Booker T. & The M.G.'s. The Beatles' admiration for the Stax sound led to a scheme dreamt up in early 1966 to record in Memphis themselves. In a feature in *Newsweek*, John namechecked the guitarist in Booker T. & The M.G.'s, Steve Cropper, as someone they all admired. He even went as far as to say that they 'would like to have Cropper produce some recording sessions'. In a letter dated 7 May 1966, George asked Atlanta DJ Paul Drew, 'Did you hear that we nearly recorded in Memphis with Jim Stewart [Stax co-founder]? We would all like it a lot, but too many people get insane with money ideas at the mention of the word "Beatles" and so it fell through!'

Since all The Beatles had tape recorders at home by this time, making a demo recording became a part of the songwriting process. Fortunately, early versions of 'Yellow Submarine' and 'She Said She Said' have survived to be included in this box set. Some songs had germinated during their time off. George had 'Love You To' ready. Paul had played early versions of 'For No One' and 'Eleanor Rigby' while on holiday in Switzerland from 6 to 20 March. But not all of the material on *Revolver* had been finalised. A few days ahead of Paul's departure for a skiing holiday, John said to journalist Chris Hutchins, 'I hope he and Jane aren't going away or God knows when we'll be ready to record. George thought we'd written them and were all ready. That's why he came dashing back from his honeymoon and we hadn't got a thing ready. We'll have to get started.' A few days later than originally planned, sessions began for *Revolver* on 6 April. Some songs were written while recording continued to extend from April to June. Proof once more that The Beatles responded well when faced with pressing deadlines.

The first song to be recorded was 'Tomorrow Never Knows' – a remarkable way to start. In June 1966, before the song had been released, Paul explained in *NME* that, 'We did it because I, for one, am sick of doing sounds that people can claim to have heard before. We played it to the Stones and The Who, and they visibly sat up and were interested. We also played it to Cilla [Black] … who just laughed!'





With director Michael Lindsay-Hogg during shooting for the 'Paperback Writer' and 'Rain' promotional films, Abbey Road Studios, London, 19 May 1966

● 'We want to work and we've got plenty to do writing songs, taping things and so on,' John told Chris Hutchins in the *NME*, published on 11 March 1966. 'There's been too much messing round. But I feel we've only just finished *Rubber Soul* and I keep looking for the reviews, then I realise we did it months ago.' In fact, The Beatles had taken their longest break to date from performing and recording before sessions began for *Revolver*. When they returned to EMI Recording Studios at Abbey Road on 6 April 1966, it had been nearly five months since they had finished work on *Rubber Soul*. In this period of pop history, such a time lapse was regarded as risky to sustaining a successful career… even for The Beatles.

TRACK BY TRACK

ADVENTURES IN MODERN RECORDING

Their previous album had stunned their contemporaries, not only with its brilliant songs and performances, but also through the use of a wide palette of sounds. '*Rubber Soul* was a matter of having grown musically,' John recalled in 1973. 'But, mainly, having experienced the recording studio and knowing the possibilities.' As we've seen in 'The Road to *Revolver*', being free of pressing deadlines had allowed the group to pursue many artistic and musical interests during an unexpected sabbatical. This spirit of enquiry infused their new songs and also the adventurous approach they pursued while recording them. '*Revolver* has that quality of *Rubber Soul*,' Ringo believed. 'We were really starting to find ourselves in the studio. The songs got more interesting, so with that the effects got more interesting.' 'One thing's for sure,' John said a few weeks before the group resumed recording, 'the next LP is going to be very different.'

There might have been initial disappointment that plans to work at the Memphis studio of Stax Records had fallen through. After all, The Rolling Stones had recently recorded *Aftermath*, issued in the UK in April 1966, at the RCA Studios in Hollywood, California. It soon became clear, however, that continuing to work at Abbey Road with EMI's technical staff had a significant influence on how the sound was sculpted for *Revolver*. 'Their constant quest for new sounds and new ideas continually stretched one's imagination,' engineer Ken Townsend observed. Furthermore, although The Beatles admired the earthy R&B records coming from Stax, with George Martin remaining at the helm, they had the perfect ally for their unorthodox ideas to take flight in the studio. 'George Martin was like our teacher,' Paul reflected, 'just 'cause of the age he was – a little bit older. But it was a great team thing, you know.' Their producer drew on his experience of pushing the limits of recording technology for his comedy discs and collaborations with the BBC Radiophonic Workshop. 'For years, I'd been doing what I call "painting in sound" – building up little images; even electronic images too,' George Martin explained. 'It was really a case of curiosity. What is there beyond what we've got?'

When the *Revolver* sessions began, the producer had a new engineer beside him at the mixing desk. All of The Beatles' records from 1962 to 1965 had been balanced by Norman Smith but, following a promotion, he would no longer work with the group. He had filled one of the production vacancies created when George Martin, Ron Richards and John Burgess left EMI in August 1965 to be members of the newly established company AIR – Associated Independent Recording. Three years older than George Martin, Norman was 42 when he moved to the A&R department at EMI's headquarters in Manchester Square, London. Asked in 1966 by *Beat Instrumental* magazine whether he had found it challenging recording The Beatles, he replied, 'Yes, it was exacting. They had no end of weird ideas and, unfortunately, most of them were technically impossible. You have to work hard to keep up with them, but there is consolation in the fact that they inspire greater sound creation because of the material they do. It brings out the best in you.'

Engineer Ken Townsend remembered the circumstances of EMI having to find a suitable replacement for the stalwart Norman Smith as The Beatles' sound balancer. 'I had been called upstairs to Chick Fowler's office and his words still ring in my ears: "Here, Ken! Smithy's gone to the Square so he can't do The Beatles any more. We've chosen young Geoff Emerick to do them. You get on well with The Beatles so George Martin says, "If they don't like him, would you take over?"' Ken had previously moved to the mixing desk at short notice when balance engineers had not been available, including George Martin's session for 'Goldfinger' by Shirley Bassey.

'After a very cautious first hour on the first session,' Ken recalled, 'they accepted Geoff and he slowly grew in strength with some assistance, initially.' Geoff Emerick was, indeed, young – just 20 years old when he took over from Norman Smith. 'That took me a little bit by surprise. In fact it terrified me!' he recalled.

Geoff had worked at Abbey Road since leaving school and had attended 11 Beatles sessions between February 1963 and October 1964 as a tape operator. Although he had only a few months' experience as a balancer before working on *Revolver*, he had begun to make an impression. His recording of 'Pretty Flamingo' by Manfred Mann, made a few weeks before his first session with The Beatles, quickly climbed the UK charts and stayed at the top during May. 'I pulled no punches, telling him how important it was and what a responsibility he would have to bear,' George Martin recalled. 'I was tossing him in at the deep end, but he was not lacking in guts. His baptism of fire was "Tomorrow Never Knows" – quite an extraordinary one to start on.' Producer and engineer formed a close working partnership that continued not only on Beatles albums, but also with projects for a variety of artists through to the 1990s. 'Geoff has been an important part of my life both as a world class recording engineer and as a friend,' George Martin wrote in his memoir, *Playback*. 'We understood each other so well that few words were necessary.'

'The Beatles were in awe of all the American records,' Geoff Emerick remembered. 'We were striving to match them, especially with bass sounds. There were certain limits and extremes that EMI were prepared to let you go to. I had some ideas about the different ways of miking, especially the drums and bass.' Geoff continued to use Norman Smith's method of placing a sensitive AKG D20 'ribbon microphone' very close to Ringo's bass drum – a position that risked damaging it from excessive blasts of air pressure, leading to a costly repair. 'I got a letter from the management at EMI saying that you weren't allowed to go nearer than a foot normally,' Geoff remembered, 'but they'd give special permission in this circumstance.' He also dampened the sound by stuffing a four-necked woollen jumper – a gift from fans that The Beatles had worn on stage during Christmas 1964 – inside the bass drum. As revealed over the following pages, there were many pioneering experiments involving the manipulation of tape and varispeeding. 'Once we'd tampered with "Tomorrow Never Knows", it was endless what we could do,' Geoff observed



when recalling the team's freedom to break the rules. 'People used to throw their hands up in horror!'

'For us, the worst thing was to be bored,' Paul recalled. 'A lot of the engineers had come up with us so they knew how cheeky and how ambitious we were and it rubbed off. They'd get a little look on their face like, "We're all naughty boys in the studio! We're gonna actually break a few rules here."' The opportunity to spend hours of studio time exploring new techniques was, of course, a privilege that came through being EMI's biggest act. 'It became easier to do experiments, because we'd had a few hits,' George explained, with a touch of understatement. 'The key was that we'd had success. Then it was, "OK, great. Come in lads! Nice to see you back again." As we got more and more success, we were more and more able to try some far-out ideas. And George [Martin] would really be quite keen to try … whatever idea you wanted, we'd try it.' These 'far-out' ideas are described throughout this chapter in the stories of how the songs were recorded.

One of the significant inventions introduced in 1966 was conceived by engineer Ken Townsend, who was responsible for the technical side of many of The Beatles' recording sessions. 'George Martin and I joined EMI on the same day – 1 November 1950,' Ken recalled. 'I worked in several departments, such as Radio, Television, Radar and even Domestic Appliances, including kettles, fridges and toasters, before spending a year in Research working on the design of recording equipment and tape machines. Then, in 1954, a call came from Abbey Road, saying they were in desperate need of engineers with knowledge of the latest technology. Following an interview, I was transferred to Abbey Road as a recording engineer. Nowadays, that title is given to the person sitting behind the mixer, but back then that job was called "Balance and Control".'

Pop records were often enhanced by having an artist sing along with a vocal they had already recorded. Doubling exactly the original vocal performance could be a laborious and time-consuming task. 'We were always asking George Martin, "Please give us double-tracking without having to track it." You know, to save time,' John recalled. 'Then one of the engineers who was working with us – I remember the guy's face very well – came in the next day with this machine and we got ADT. And that was beautiful.'

'The idea came to me while driving home late one night, after John had spent ages



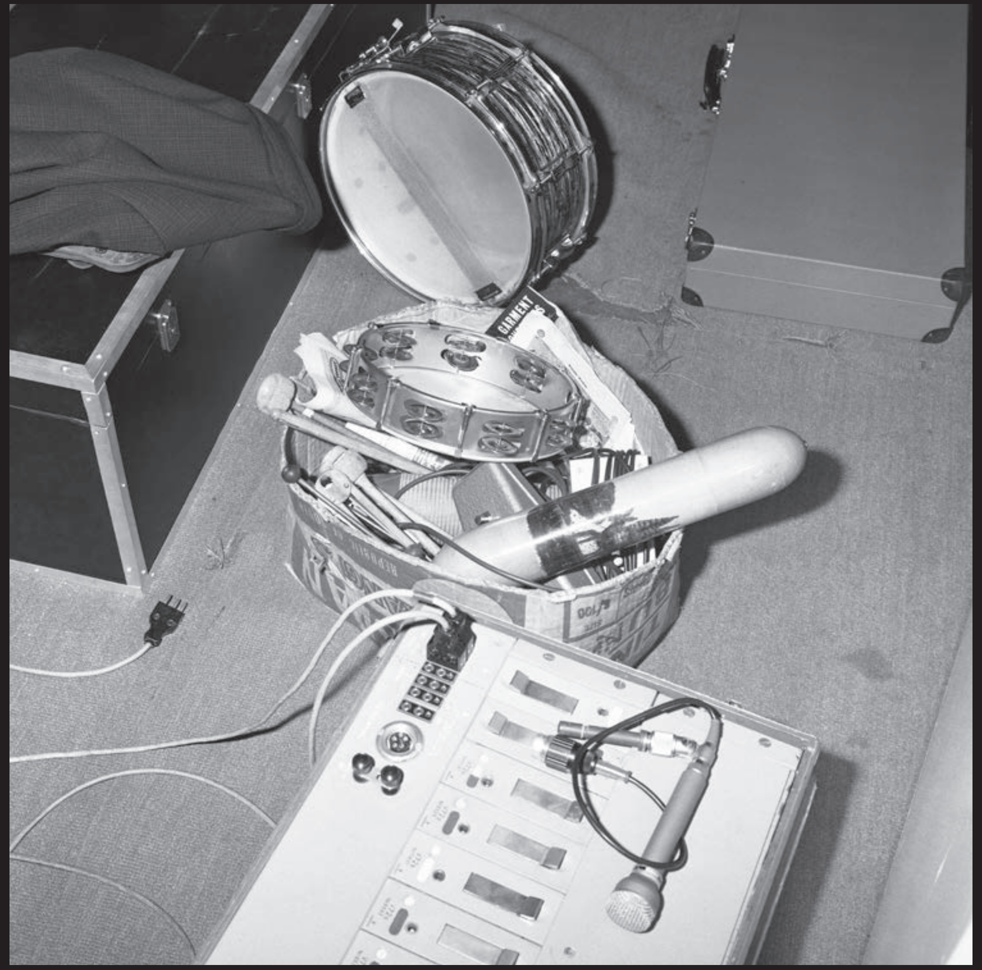
trying to double-track his voice towards the end of the *Rubber Soul* sessions,' Ken Townsend recalled. 'The work horse for EMI's pop recording at this time was the brilliant Studer J37 four-track tape machine. The J37 was unique in having a record head, which doubled as a synchronous output for overdubbing. I knew the distance between this head and the replay head was one and a half inches, so at 15 inches per second it took about 100 milliseconds to travel between the two. I also knew having worked on the design of the head block for the EMI BTR2 at Hayes, the distance between the record and replay head of this mono machine was about three inches. It dawned on me that if I took the sync output from the Studer and fed it into the BTR and ran that machine at 30ips and then linked the two replays together, the effect of double-tracking would be created without the artist even being present. Plus, by running the BTR Capstan motor on varispeed via a hand-held frequency oscillator, we would be able to control how close in time the two signals sounded to produce the optimum result. The only extra piece of equipment, which needed to be wheeled in, was a large power amp and hand-held variable frequency oscillator to control the tape speed of the BTR mono machine.' The mains frequency required to drive the capstan motor at its standard speed was 50 kilocycles. Raising the number of cycles increased the speed; lowering it made the machine run slower.

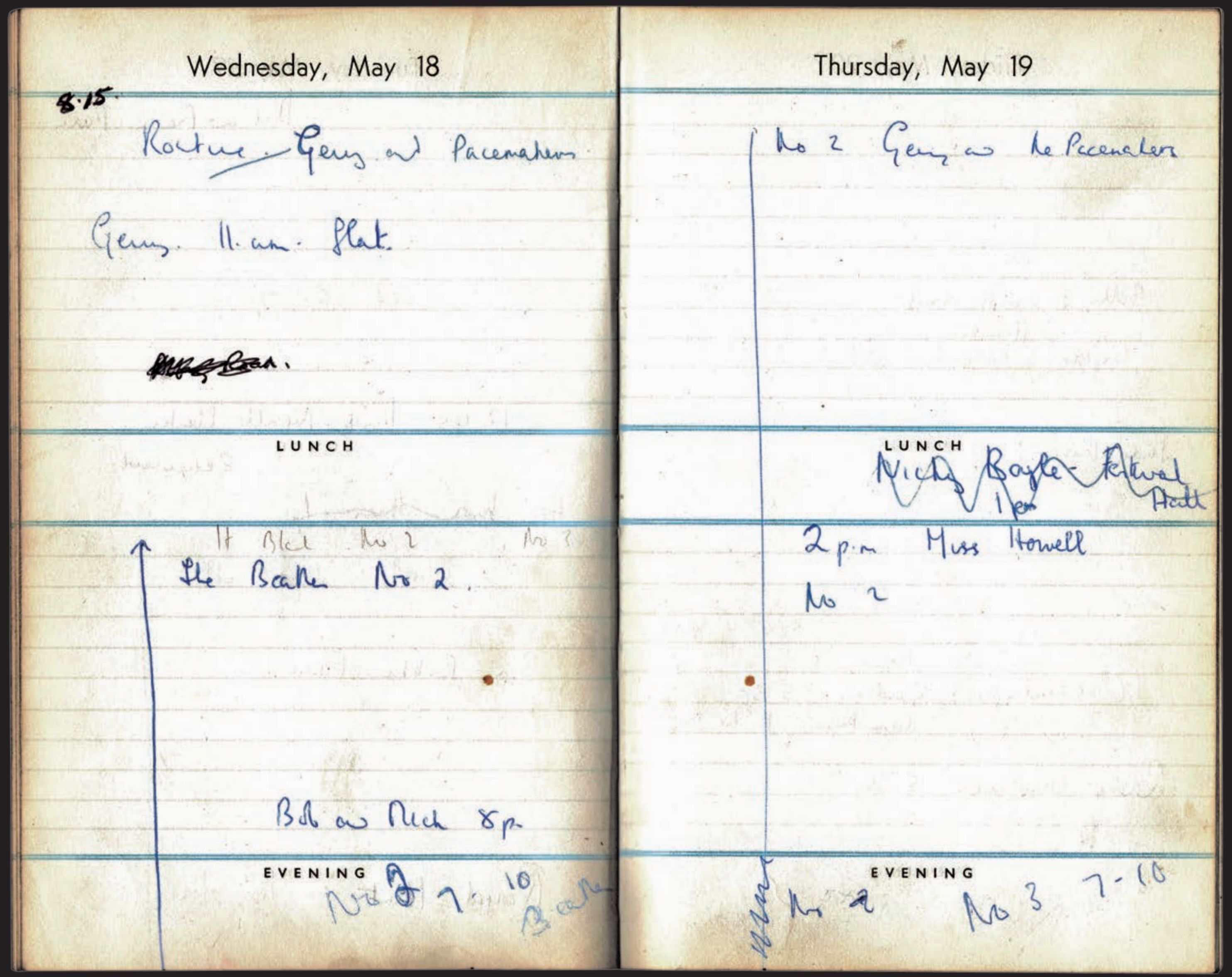
'I rushed back to work the following morning to try it out. Stuart Eltham fetched from the library a four-track tape he had recently recorded of Cilla Black. I had designed and built the free-standing Console Patch Bay in Studio Two, so connecting all the relevant pieces of equipment together was simple. As I had hoped, by slowly moving the duplicate vocal close to the original, totally controllable double-tracking was achieved. Stuart said we had better give it a name and so we decided on "Artificial Double Tracking".'

A delay of around 20 milliseconds gave the impression of hearing two voices or instruments. Up to 110 milliseconds created a 'slap back' echo – like the 'tape reverb' of rock 'n' roll records such as 'Be-Bop-A-Lula' by Gene Vincent and His Blue Caps. Ken remembered with a smile that, 'After several months of constant use of ADT, I was summoned upstairs and reprimanded for inventing something and using it before it had been technically approved. I was told not to use it again until it had been. That night, The Beatles wanted ADT. I ignored management instructions, because they had gone home hours ago and, anyway, it was purely using existing equipment in an unconventional way. I was never either congratulated or rewarded for my invention. It might, however, have been instrumental in my eventual promotion to become the manager of Abbey Road Studios for over 20 years.'

'You have digital machines now, which do the same thing,' George Martin recalled in 1990. 'But ADT was more effective, because it was manually controlled. Some poor fellow had to sit there controlling this knob and making sure the tape speeds were more or less in alignment. The image was not only sliding slightly between perhaps







20 and 35 milliseconds, it was actually changing pitch in relation to the original. Because of the speed change, the pitch would change as well, which gave a slightly different timbre to the new voice. The two voices sound more like twins than clones. That was why it was so successful.'

The use of a Fairchild 660 limiter was also an effective way to enhance the recording of instruments and voices. 'The most brilliant limiter ever made,' Geoff Emerick believed. 'It became the sound of *Revolver* and *Sgt. Pepper*, really. Drums had never been heard like that before. And John's voice and the Fairchild was just a perfect marriage. It was this extra presence and extra depth that the circuitry of that particular valve limiter was adding to his vocal. To try and record John's voice without the Fairchild, you were battling to record what you knew you could get out of that vocal.'

In this era, the standard recording mode in British studios was a four-track tape machine, which allowed instruments and voices to be allocated to separate tracks on one tape. When mixed to mono or stereo, the sounds from each of the tracks could be treated with different equalisation (boosting or reducing low, middle and high frequencies) and combined at different volumes. One song on each of the two previous Beatles albums had needed more than four tracks to accommodate the musical arrangement. This was achieved by a 'reduction mix' in which a number of tracks from a take on the first tape were combined while recording to tracks on a second reel. This freed up additional space to do overdubs of voices and instruments. 'Bouncing down', as this process was called, was used for ten of the 14 songs on *Revolver*.

The 1966 recordings, although layered with overdubs of voices and instruments, do contain live group performances. 'Most of the songs we did, we had to do as if we were recording live, like mono,' George explained. 'We spent hours getting drum, bass and guitar sounds, then balancing them and then doing the take. That was, in effect, a backing track and then we later added overdubs.' Due to the limited number of tracks, overdubs had to be carefully planned and would involve several musical parts being performed at the same time. 'Nowadays, you can overdub individually with each person having his own channel to record on,' George stated in 1987. 'Back then, we'd have to think of all the instrumental overdubs; say, a guitar coming in on the second verse and a piano in the middle and then a tambourine. And we'd routine all of that, get the sound and the balance and the mix and do it as one performance. And if one person got it wrong, we'd have to back up and do the entire overdub of all the parts again.'

All of The Beatles' songs recorded for *Revolver* and both sides of the 'Paperback Writer' single have overdubbed lead vocals, but these were also, in effect, complete performances. For many years now, vocals on some pop records have been assembled bit by bit with state-of-the-art technology making it possible even to 'drop in' syllable by syllable. In addition, for decades, digital software has auto-tuned vocals to correct off-pitch singing. Although The Beatles' voices might be enhanced by double-tracking or ADT during 1966, at the core of every song was a genuine vocal performance. 'It had to be,' Geoff Emerick remembered in 1990, 'because of our limitations back then. The vocal is normally the last thing to go on, which would only give us one track to do the vocal. It's normally one performance. Because of the mechanics of the tape machines in those days, you couldn't, as you can now, drop in halfway through a word. You know, John'd probably get Mal to bring him a Scotch and Coke and away he'd go. He'd put his whole heart and effort into it. It was magic to watch that.'

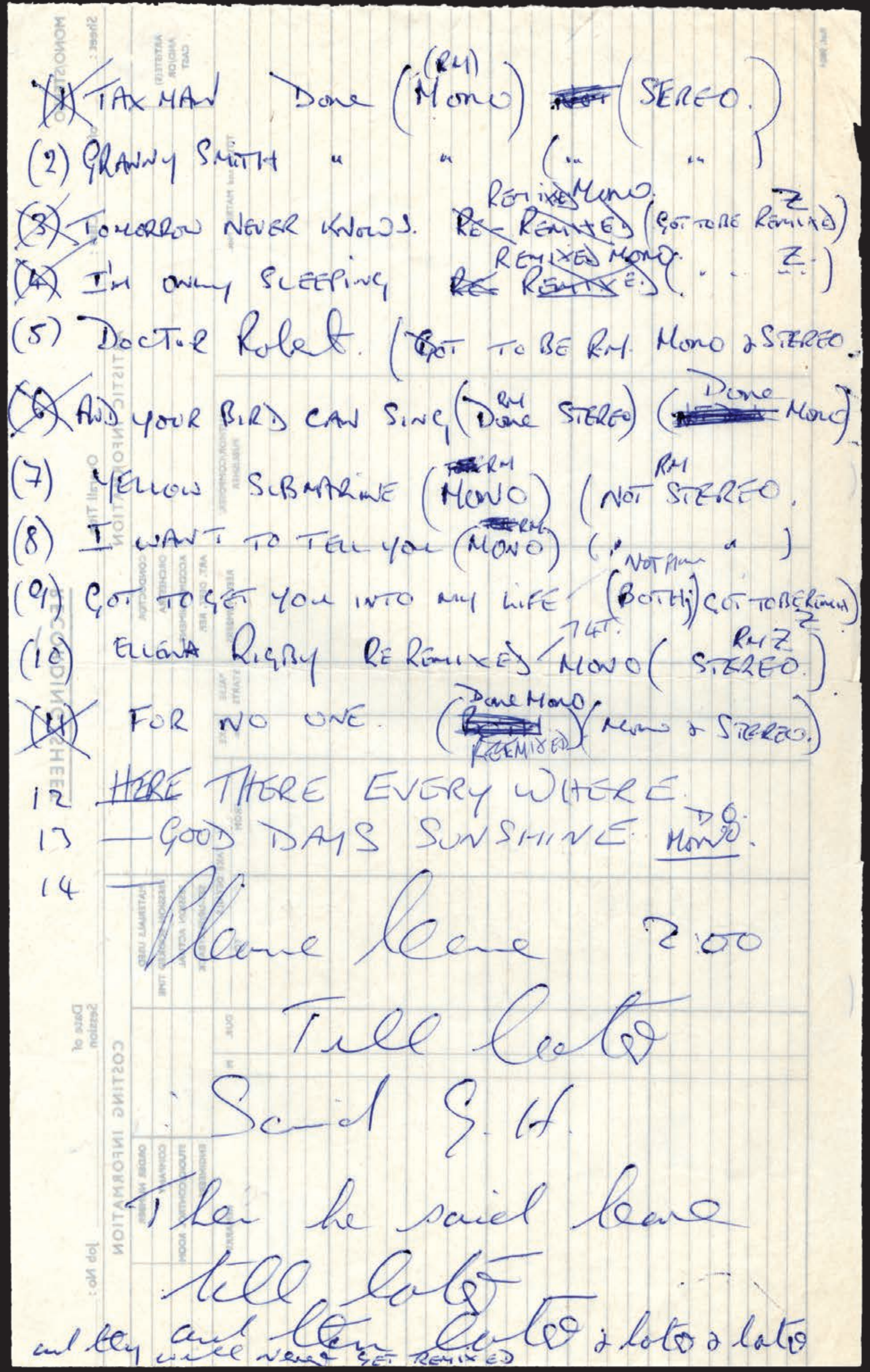
'We were really hard workers. That's another thing about The Beatles,' Ringo observed. 'We worked like dogs to get it right.' The archived recording sheets confirm that. Many of the sessions began in the afternoon and continued into the early hours of the following morning. 'Working with The Beatles, certainly from *Revolver* onwards, was unlike any other recording session,' Ken Townsend remembered. 'Contrary to the Musicians' Union rules of fixed two- or, mainly, three-hour sessions with a maximum of half an hour of overtime, you never knew when they were actually coming in or, indeed, when you would be going home.' In this era, the facilities available for The Beatles and the technical team were not at all glamorous or luxurious. 'EMI couldn't understand what went on,' Geoff Emerick recalled. 'Even to the extent that when we first used to go past ten o'clock at night, you'd want to get some milk for a cup of tea and you'd find that they'd padlocked the refrigerator downstairs in the canteen!'

Looking through George Martin's 1966 appointment diary also shows that he did not have the luxury of working solely with The Beatles during the period of those long sessions from April to June. For example, at 8.15 in the morning of 18 May, he was 'routining' songs with Gerry and The Pacemakers, followed by a meeting with the group's leader at 11am. Then, from 2.30 in the afternoon, George Martin was present at a 12-hour Beatles session for 'Got To Get You Into My Life'. On 19 May, he was at Abbey Road during the morning and afternoon supervising sessions for Gerry and The Pacemakers. That evening was spent working with Paul and virtuoso musician Alan Civil to add the French horn obligato to 'For No One'.

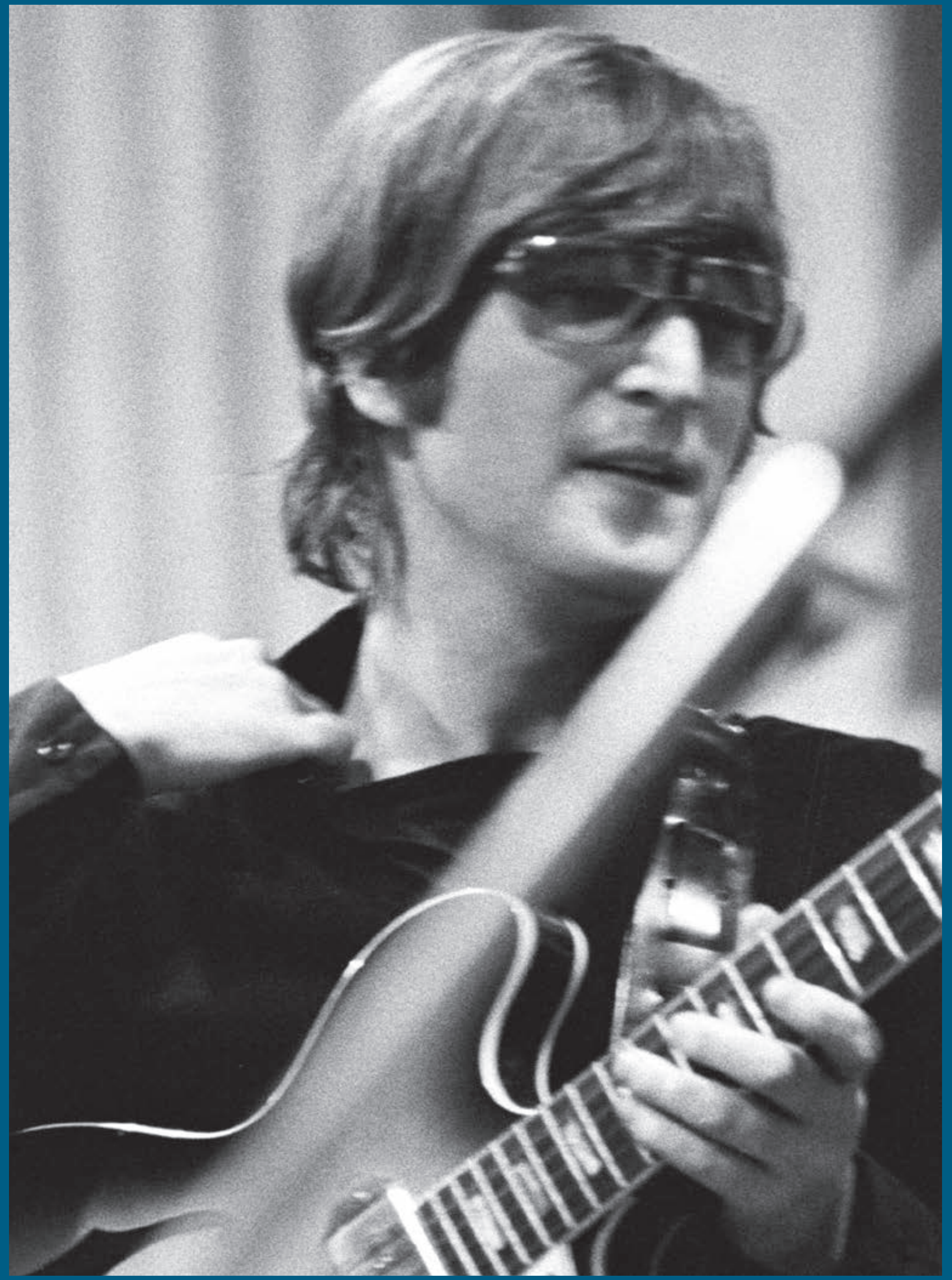
On 2 May 1966, The Beatles were asked by DJ Brian Matthew about their bafflingly long absence from radio, TV and the concert stage during the first half of 1966. George replied, 'We spend more time on recording now, because we prefer recording.' John explained: 'We've done half an LP in the time we would take to do a whole LP and a couple of singles. So we can't do it all and we like recording.' 'When's it going to be finished?' Brian asked. 'It should be finished in about two or three weeks' time, really,' George reckoned. 'If it's not, then we won't be able to get another holiday in, before we go away again.' As it turned out, they completed *Revolver* just two days before their first international tour of the year started. There was no time for a holiday – or concert rehearsals – before they boarded a flight to West Germany on 23 June.

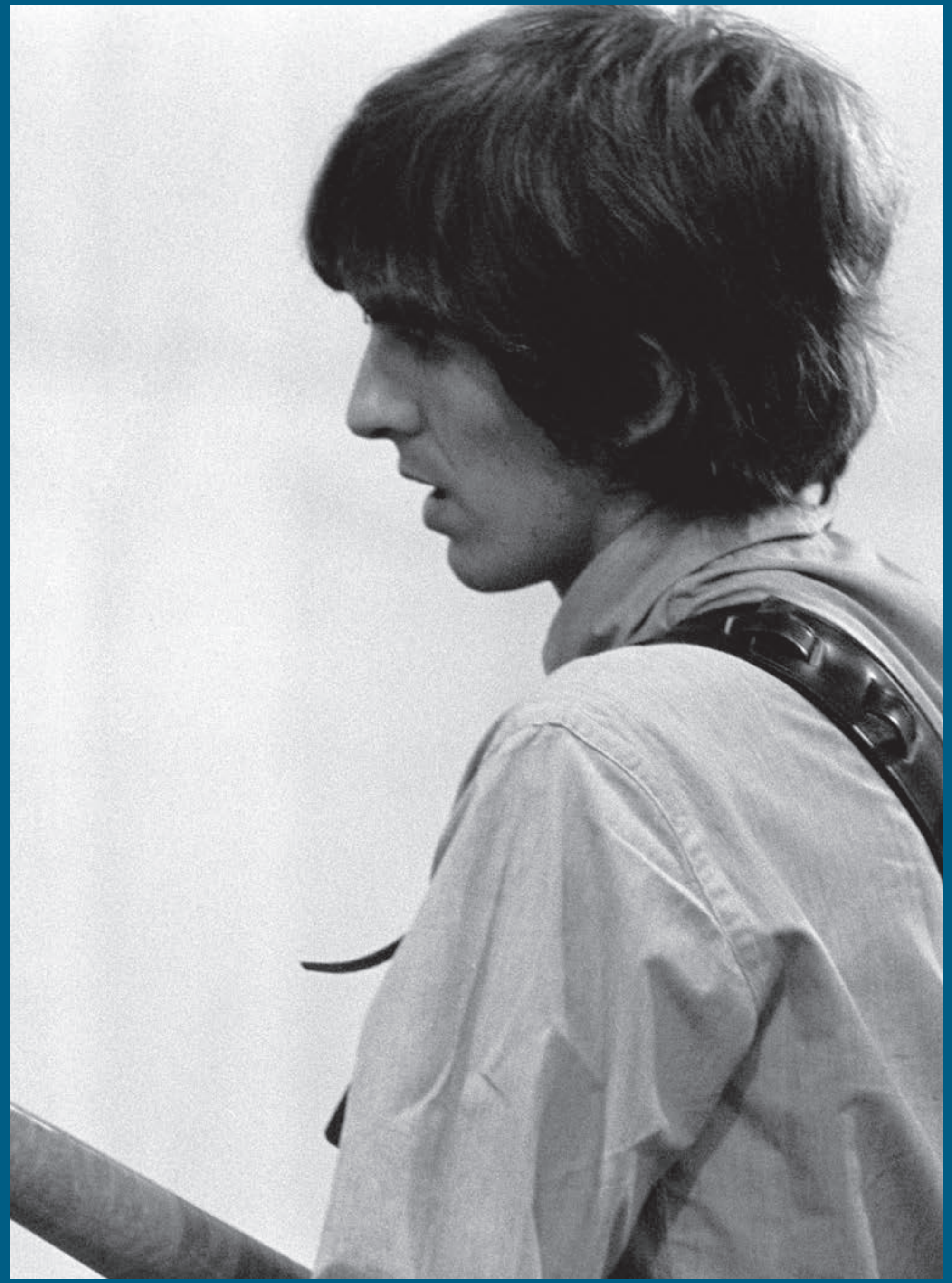
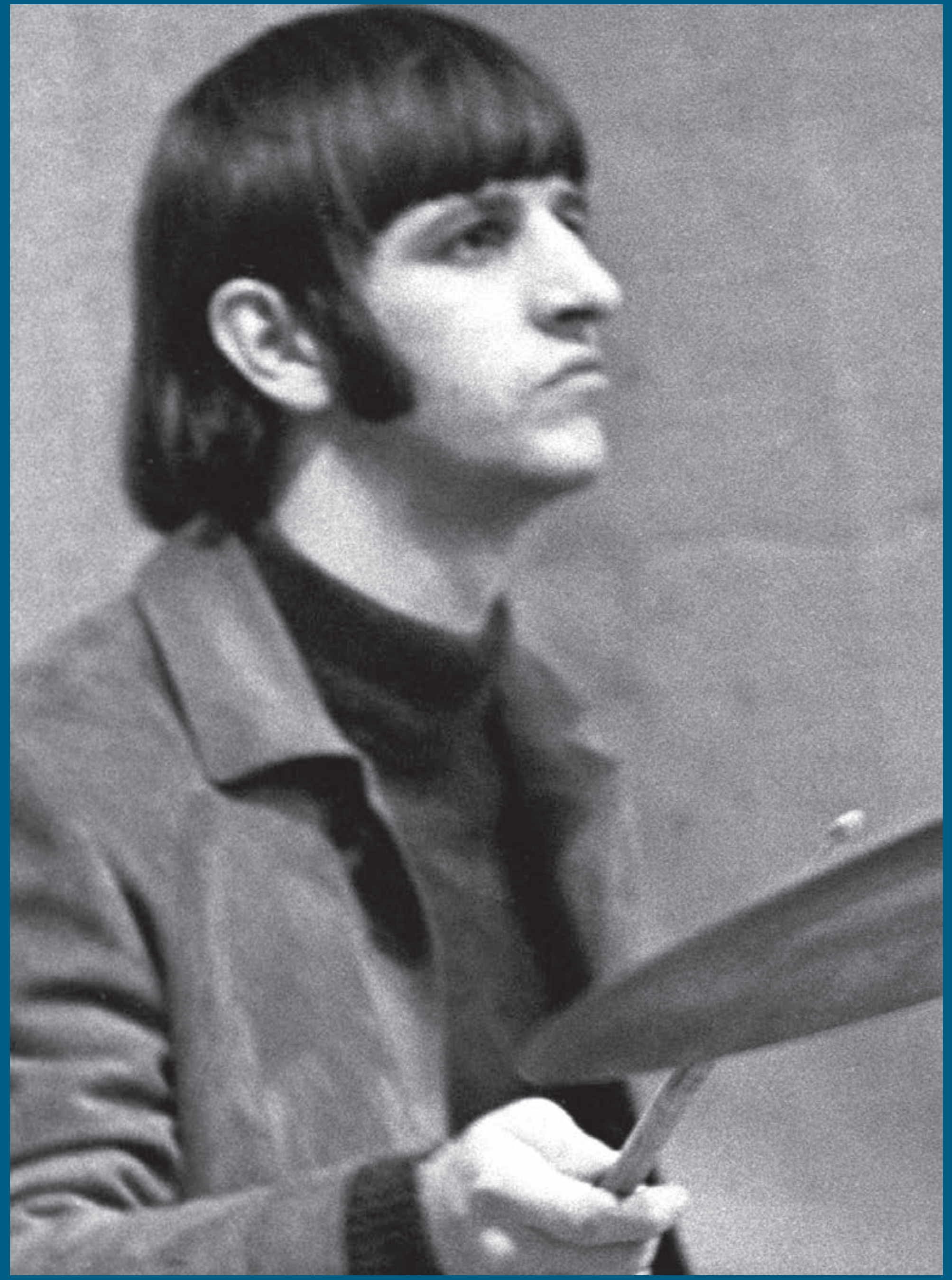
The history of how the 16 songs were recorded between April and June 1966 was researched mainly from two sources. First, digital 24-bit/192kHz copies of all the original four-track session tapes and mono mixes were carefully listened to, which led to some discoveries of undocumented recordings. Second, written documentation found on tape boxes and studio paperwork, although not always complete and accurate, has proved helpful. Tape was expensive, so in many instances the studio team recorded on space left on reels already used for other songs. This means that a recording date written on a tape box can often be misleading. In some instances, the historical details in this book will differ from previous accounts of these sessions. The dates shown for mono and stereo mixes refer to when the final master version was made in 1966. Throughout, there are indications of which track on this box set's *Sessions* CDs / LPs features a particular stage of the recording process being described.

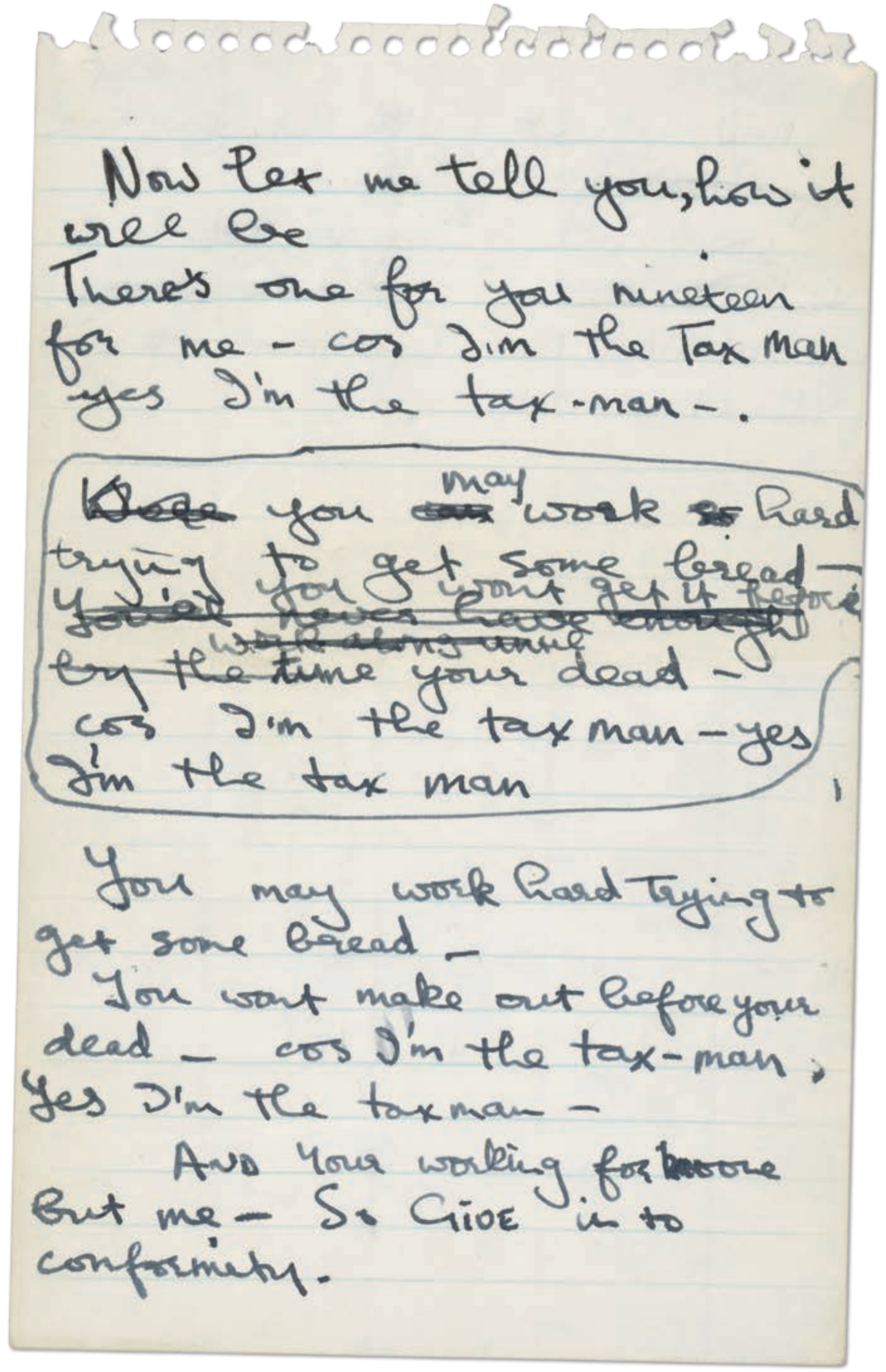
'As I said before,' Paul pointed out at the time of the album's release in August 1966, 'we wanted to record some of the tracks for *Revolver* in Memphis … we have heard so much about the different sound they get. [But] I think that *Revolver* did produce a new sound anyway … We have been looking for it for a long time, and something was definitely there.'



Checklist, written by Phil McDonald, for mixing songs, June 1966





Now let me tell you how it will be
There's one for you nineteen for me – cos I'm the Tax Man
yes I'm the tax-man –.

~~Know~~ you ~~can~~ may work ~~so~~ hard
trying to get some bread –
by the time your dead –
cos I'm the tax man – yes
I'm the tax man

You may work hard trying to
get some bread –
You won't make out before your
dead – cos I'm the tax-man;
Yes I'm the tax man –
And your working for ~~no one~~
But me – So give in to
conformity.

TAXMAN

REHEARSED: *20 April 1966 – Studio Two, Abbey Road*
RECORDED: *21 and 22 April and 16 May 1966 – Studio Two, Abbey Road*

GEORGE: *lead vocal, backing vocal, lead and rhythm guitar*
JOHN: *backing vocal*
PAUL: *backing and harmony vocals, bass, lead guitar solo*
RINGO: *drums, cowbell, tambourine*

FINAL MONO AND STEREO MIXES: *21 June 1966*

1
SIDE ONE

Before the release of *Revolver*, 78 original compositions had been featured on The Beatles' Parlophone records, but only five of them had been written by George. 'I used to say to myself, "I'm sure I can write," but it was difficult because of John and Paul,' he explained in the September 1966 edition of *The Beatles Book Monthly*. 'It was very hard for me to come straight to the top – on par with them, instead of building up like they did. I've thrown away about thirty songs,' he told the fan magazine. 'I didn't think they were strong enough.' The Beatles showed their faith in George's flourishing writing by recording three of his songs for *Revolver* and placing this caustic composition as the opening track of the album.

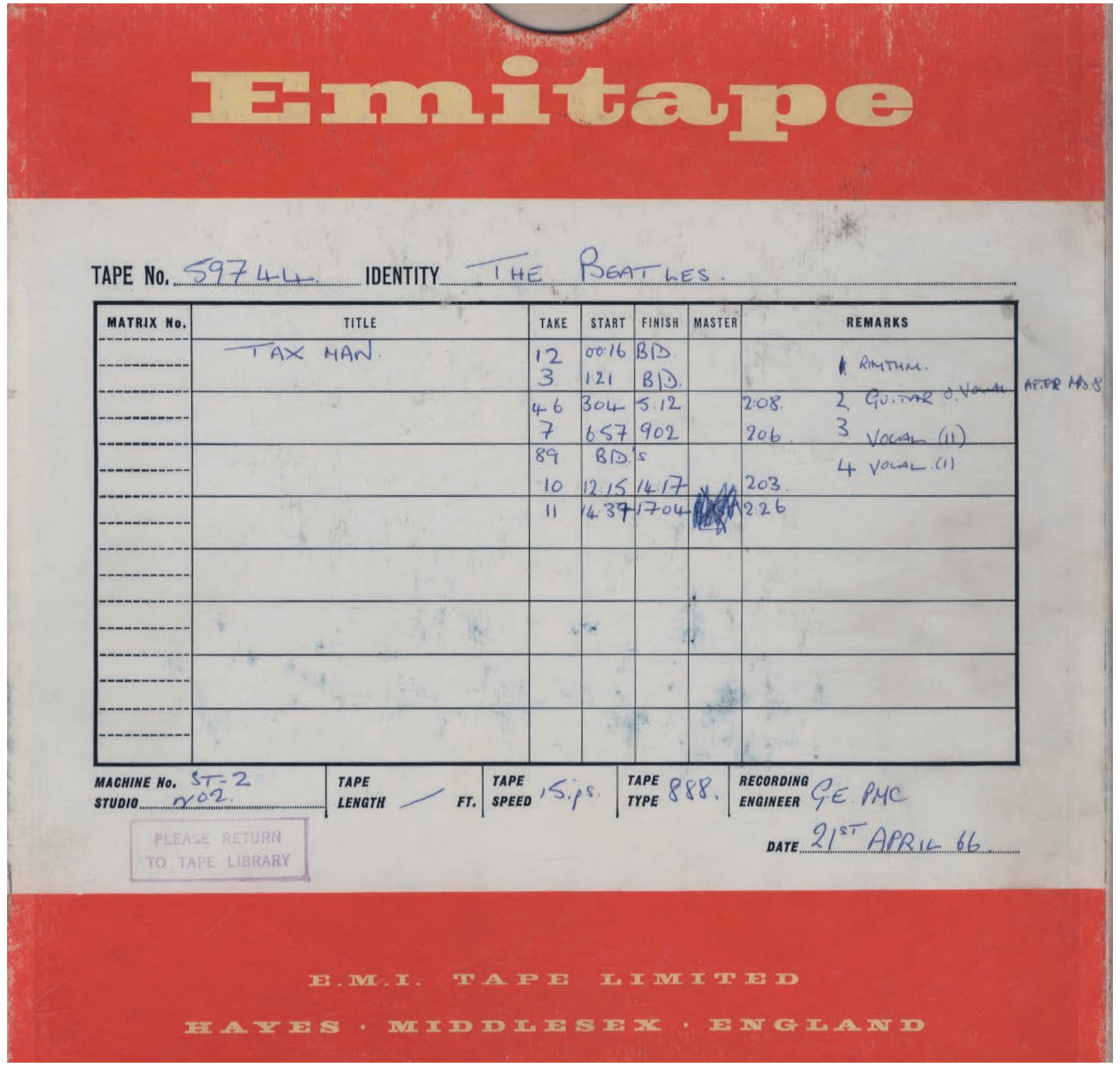
'"Taxman" was when I first realised that even though we had started earning money, we were actually giving most of it away in taxes,' George recalled in his memoir, *I Me Mine*. Of course, every responsible citizen should pay tax, but he had been shocked by the high rate imposed on the group's earnings. The tax bracket for the UK's 'super-rich' meant at least 90 per cent of their earnings were taken by the government. 'With supertax and surtax and tax-tax, it was ridiculous,' George reflected in the 1990s. 'In those days, we paid 19 shillings and sixpence out of every pound [97.5 per cent tax].' Furthermore, he was unhappy about where this taxed money might be channelled. In an *Evening Standard* feature on 18 March 1966, part of the series 'How a Beatle Lives', Maureen Cleave wrote, 'His views are disconcertingly simple. He thinks his personal taxes are going directly to pay for F-111s [an American jet fighter in development]. He sees [UK prime minister] Mr Wilson as the Sheriff of Nottingham, "Taking all the money," he said, "and then moaning about deficits here, deficits there – always moaning about deficits."'

Soon after the newspaper article was published, George returned to the subject during The Beatles' interview with Tom Lodge from the pirate station Radio Caroline: 'They can't take the taxes down, 'cause they haven't got enough money. They'll never have enough money while they're buying crap like F-111s, Harold! Which they've proved they're no use whatsoever … So if they pay off a few of the bloody debts then maybe they'd be able to cut the tax down a little, Harold?' As it turned out, an order to buy 110 F-111 fighters for the Royal Air Force was cancelled when the Labour government made severe cuts to public spending in January 1968. Annoyed by the loss of the lucrative F-111 contract, the American Secretary of Defense, Dean Rusk, concluded that the British 'are no longer a powerful ally of ours because they cannot afford the cost of an adequate defense effort.' The UK's tax rates, however, remained sky high for some while longer.

A surviving handwritten lyric reveals a few of George's initial sketches for his song, including 'You may work hard trying to get some bread / You won't make out before you're dead.' John commented in 1968 that 'George wrote it and I helped him with it.' In his interview with David Sheff in December 1980, John explained that, 'I threw in a few one-liners to help the song along, because that's what he asked for. I didn't want to do it. It's enough doing my own and Paul's. But because I loved him … I just sort of bit my tongue and said, "OK." It had been John and Paul for so long; he'd been left out because he hadn't been a songwriter up until then.' Since his contribution was not acknowledged in *I Me Mine*, John admitted, 'I am slightly resentful of George's book. But don't get me wrong. I still love those guys.' In a 1987 interview, George gave his reply to John's claim: 'I didn't say he'd written one line of the song "Taxman". But I also didn't say how I wrote two lines of "Come Together" or three lines of "Eleanor Rigby", you know – I wasn't getting into any of that.'

During a 12-hour session on 20 April 1966, once the first version of 'And Your Bird Can Sing' had been recorded and mixed, the group turned to 'Taxman'. The archive reel with these first recordings has four takes (two of them complete) of the instrumental backing – guitar, bass and drums – on track one of the tape. The performances indicate that George was teaching the song to the others from scratch. They are heard asking about the order of the verses and middle-eight. 'Sing a little bit, cowboy,' John suggests. 'That would help, wouldn't it?' Paul agrees. 'That middle-eight doesn't seem right,' Ringo adds. The session ended at 2.30 in the morning.

Twelve hours later, The Beatles resumed work on 'Taxman' with George on guitar, Paul playing a mesmerising bass part and Ringo drumming. It was decided that the best of the four complete performances of the 'rhythm' recorded on track one was take 11 – although it was mis-numbered, because there had been no take five. Over this, on track three, George sang a lead vocal with Paul harmonising with him, and then they sang their parts again on track four. At the beginning of track three, Paul used a croaky voice for a slurred count-in that not only opens the song but also launches the album. George's satirical approach of



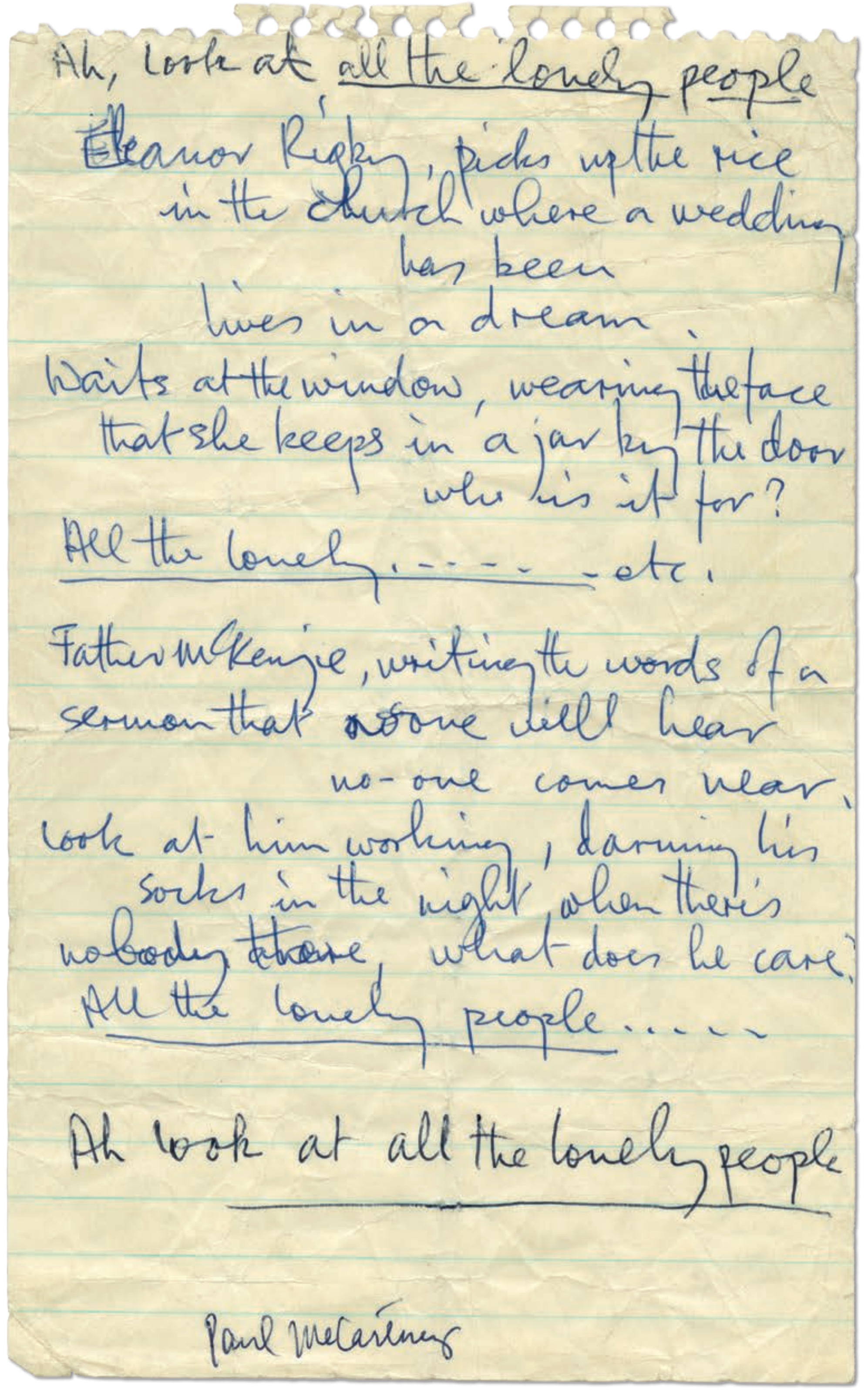
writing from the point of view of an all-conquering fiscal superhero is reflected in a musical nod to the 'Batman Theme' on the word 'Taxman'. Although the TV series was not shown in the UK until May 1966, The Beatles were familiar with the American hit version of its theme tune by The Marketts. It was in the American Top Twenty a few weeks before 'Taxman' was recorded.

More elements were added to track two, including a tambourine, a guitar riff played by George that starts during the verse beginning 'Don't ask me what I want it for', and Paul's searing guitar solo. 'I was pleased to have Paul play that bit on "Taxman",' George commented in 1987. 'If you notice, he did a little Indian bit on it for me.' In the 2021 series *McCartney 3, 2,1*, Paul told Rick Rubin, 'I think I talked a lot to George about the solo on "Taxman". He said, "Well, you play it." I wouldn't have thought about it or written it … It'd just be like, the track's so cooking, that if we're going to have a solo, it should just be ridiculous!'

Track two of take 11 features overdubbed parts that were not in the final mix: lead guitar stabs during the verse beginning 'Should five per cent appear too small' and the vocal responses 'Anybody got a bit of money?' sung by John and Paul in falsetto (**CD Sessions Two Track 2 / LP Sessions Side Three Track 2**). The next day, 22 April 1966, a reduction mix called take 12 was made. Those falsetto vocals were erased from track two and the vocals recorded on tracks three and four were combined to track three of the new tape to allow more overdubs to take place on track four. The extra material included a cowbell struck by Ringo and the politically topical interjections 'Ah-ah, Mr Wilson' and 'Ah-ah, Mr Heath'. The Labour Party leader Harold Wilson had recently won a second general election to remain prime minister. Tory leader Edward Heath was his defeated political rival.

Track four also includes George singing 'me'. This was needed once a decision had been made to fade the song with a repeat of Paul's dynamic solo, rather than let it run to the performed ending. During a final mixing session on 21 June, the section of the tape featuring Paul's dynamic guitar solo was mixed and cut onto a previous mix to provide an exciting fade-out. In order to make the splice, part of the word 'me' was omitted from the line 'And you're working for no one but me'. It had been sung again by George on 16 May to cover the edit point.

When George performed 'Taxman' during his 1991 tour of Japan with Eric Clapton's band, the original references to Wilson and Heath were updated to the current prime minister, John Major, and leader of the opposition, Neil Kinnock. During an extra verse, backing singers chanted the names of the American president at the time, George H. Bush, and Russian premier Boris Yeltsin. A newly written middle-eight warned, 'If you get a head, I'll tax your hat / If you get a pet, I'll tax your cat.'


Ah, look at all the lonely people
Eleanor Rigby, picks up the rice
in the church where a wedding
has been
lives in a dream
Waits at the window, wearing the face
that she keeps in a jar by the door
who is it for?
All the lonely . . . . . etc.
Father McKenzie, writing the words of a
sermon that no one will hear
no-one comes near,
look at him working, darning his
socks in the night when there's
nobody there, what does he care
All the lonely people . . . .
Ah look at all the lonely people
Paul McCartney

ELEANOR RIGBY

SIDE ONE

2

RECORDED: ***Strings*** *– 28 April 1966 – Studio Two, Abbey Road;* ***Vocals*** *– 29 April and 6 June 1966 – Studio Three, Abbey Road*

PAUL: *lead vocal, harmony vocal*
JOHN: *harmony vocal*
GEORGE: *harmony vocal*

Four violins, two violas, two cellos

FINAL MONO AND STEREO MIXES: *22 June 1966*

● 'Eleanor Rigby' sounded like no other record of its time. On all levels – melody, arrangement, words and performance – it represented a radical departure for pop music. Uncompromising, abstract and solemn, it was also captivating. A poetic lyric about lonely people sung over a stark string arrangement topped the UK charts. 'This is the best Beatle song ever!' Penny Valentine declared in her review of singles for *Disc and Music Echo*. In the same magazine three weeks later, pioneering pop TV producer Jack Good commented: 'One day this poem'll be in an anthology of lovely contemporary verse, no doubt.' A few months later, critic and jazz singer George Melly wrote in *Revolt into Style: The Pop Arts in Britain*, 'It was with a sense of delighted awe that I heard "Eleanor Rigby". Not only did it make Number 1, [it] broke right through the conventions of the very best traditions of popular song, let alone pop. It seemed to me that pop had come of age.'

'I wrote it at the piano, just vamping an E minor chord,' Paul remembered. 'Letting that stay as a vamp and putting a melody over it, just danced over the top of it. It has almost Asian Indian rhythms.' The unusual characteristic of the tune was due to the inclusion of a sharpened 6th (C-sharp in E minor) – a characteristic of the Dorian mode – followed by a move to the Aeolian mode when the melody settles on a C natural. This was purely instinctive, of course. Paul had no formal knowledge of modal writing. Although he had been receiving piano tuition in this period, he gave up lessons when his teacher from the Guildhall School of Music was unimpressed by a one-to-one performance of the new tune.

Songs often begin life with words that eventually have nothing to do with the final lyric. For example, while writing 'Yesterday', Paul's working title had been 'Scrambled Egg'. (As a joke, that incongruous title was listed on the sleeve of George Martin's album of instrumental versions of songs from The Beatles' *Help!* LP.) 'Eleanor Rigby' emerged in a similar way towards the end of 1965 in the basement music room of the Ashers' family home in Wimpole Street, London. 'At the time, I was just blocking out the lyrics,' Paul recalled, 'and singing "Ola Na Tungee".'

Donovan remembered hearing it in this early form: 'He played me a tune about a strange chap …"Ola Na Tungee / Blowing his mind in the dark / With a pipe full of clay / No one can say."' In fact, there was a Nigerian composer, hand-drummer and political activist in the American Civil Rights Movement named Michael Babatunde Olatunji. His exciting album *Drums Of Passion*, released in 1960, was a trailblazer for popularising music from non-Western culture. DJ Murray the K, who swiftly became a member of The Beatles' entourage when they landed in New York in February 1964, championed Olatunji's music through his WINS radio shows. The group's manager Brian Epstein was also enthusiastic about the album: he selected 'Odun De! Odun De!' from *Drums Of Passion* as one of eight featured records for his edition of the BBC's *Desert Island Discs*, broadcast in November 1964. Furthermore, on his *Freewheelin'* album, Bob Dylan sings the names of Olatunji and Martin Luther King in the same line in 'I Shall Be Free'.

The subject matter of the embryonic song soon veered away from exotica to a topic rooted in everyday life in Britain. 'I was just mumbling around and gradually came up with these words: "Picks up the rice in the church where a wedding has been,"' Paul recalled. 'Those words just fell out like stream-of-consciousness stuff, but they started to set the tone of it all, because you then have to ask yourself, what did it mean? Does that mean she was a cleaner, someone not invited to the wedding? I wanted to make it more poignant than her just cleaning up afterwards, so it became more about someone who was lonely. Someone not likely to have their own wedding, but only the dream of one.'

The words were completed following a writing session at John's house and in the studio at Abbey Road. 'I do remember, actually at the recording, Paul was missing a few lyrics,' George Martin told *Hit Parader* magazine in 1971. 'Everyone contributed things occasionally.' The original names of the song's two characters, whose lonely lives are so sympathetically portrayed, were changed. Paul felt the initial name of Daisy Hawkins was 'quite nice, but it wasn't right. The name Eleanor is probably because of Eleanor Bron, who we knew and worked with around that time. I'd seen her at Peter Cook's Establishment Club in Greek Street, then she came on the film *Help!*' Paul latched on to 'Rigby' in January 1966, while visiting Jane Asher in Bristol. She was appearing at the Theatre Royal in the Old Vic's production of *The Happiest Days of Your Life*. A few doors from the theatre, Paul spotted a sign for a wine merchant, Rigby & Evens Limited. 'Names are very special in songs. If you try to put a made-up name in a song, it often sounds just daft. It just doesn't sound like a real person. So you search high and low for just the right name. Eleanor and Rigby just went together and really sounded like a person who could be this old lady who picked up the rice in the church.' Paul did not know until much later that at St Peter's Church in Woolton, Liverpool – where he had first met John in 1957 – there is a headstone marking the grave of Eleanor Rigby. After flicking through a phone directory, a makeshift idea of calling the priest Father McCartney was replaced by Father McKenzie. 'John wanted it to stay McCartney, but I said, "No, it's my Dad!" I wanted it to be anonymous.'

The song's most enigmatic phrase sounded a little surreal. In *The Lyrics*, Paul shed light on its derivation. 'My mum's favourite cold cream was Nivea, and I love it to this day. That's the cold cream I was thinking of in the description of the face Eleanor keeps "in a jar by the door".' The pop world was naturally dominated by songs expressing the hedonistic concerns of youth culture, as heard in 'My Generation' by The Who and '(I Can't Get No) Satisfaction' by The Rolling Stones from 1965. In contrast, the empathy for two elderly protagonists – and 'all the lonely people' – shown in 'Eleanor Rigby' was startling. Furthermore, through a series of touching vignettes, the sad narrative unfolds within just two minutes.

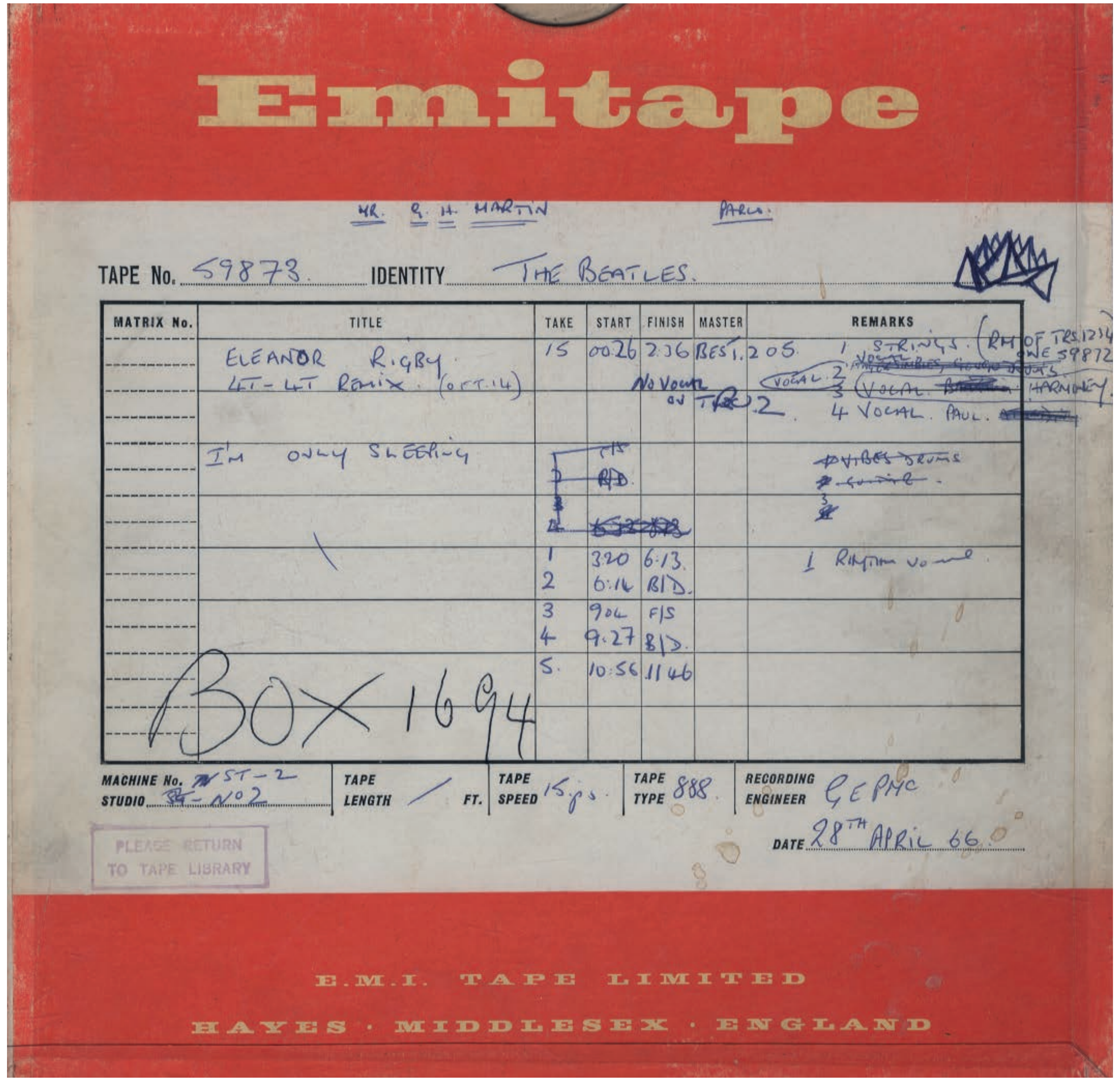
As is so often the case in The Beatles' catalogue, an outstanding song was enhanced by the way it was performed and recorded. The previous year's production of 'Yesterday' had shown that the group and George Martin focused on the best possible way to present a song, regardless of who would play on it. However, a record featuring only Paul's guitar and voice accompanied by a string quartet did prompt speculation about whether The Beatles would stay together. In a press conference in 1966, they were asked if there were plans for any of them to record alone. George replied, 'We have done. "Eleanor Rigby" was Paul on his own.' 'We were just drinking tea!' John added. It was the first Beatles recording on which there were no instruments played by the group.

The arrangement scored by George Martin for string octet was inspired by the work of two composers. 'The violin backing was Paul's idea,' John remembered in 1980. 'Jane Asher had turned him on to Vivaldi, and it was very good.' The rhythmic drive of 'Eleanor Rigby' is reminiscent of 'Winter: 1. Allegro non molto' from Vivaldi's *Four Seasons*. There was also a more contemporary influence. George Martin admired the score for Alfred Hitchcock's *Psycho*, composed solely for strings by Bernard Herrmann. 'I did notice in particular that the strings he wrote were the very opposite of syrupy,' George Martin recalled. 'They were jagged, spiky, very menacing. That kind of short attack that you get on his strings was very useful on "Eleanor Rigby".' It had to be very *marcato*; it had to be an absolutely tight rhythm, which strings aren't noted for.'

On 28 April 1966, eight musicians assembled in Studio Two for an early-evening session in which 14 takes (ten complete) were recorded on two reels of four-track tape. Two violins were recorded on track one; two more violins on two; two cellos on three and two violas on four. After the first take, there is a discussion between the players and George Martin, who was conducting in the studio. This recording was described on the tape box as 'Talking (Keep)' (**CD Sessions Two Track 7 / LP Sessions Side Three Track 7**). George Martin is heard asking Paul, who was observing from the control room, 'Do you want them to use the chords without vibrato at all?' The octet then played the opening bars 'without vibrato on the rhythm bit' and then the same short section with vibrato. Asked whether he could tell any difference, Paul's reply was: 'Mmm. Not much.' The variation was subtle, but the musicians agreed 'it sounded better without', although all agreed that some vibrato was necessary to produce a note and that it was 'very difficult not to play with vibrato'. George Martin requested, 'Keep the vibrato fairly narrow, not too wide a vibrato.' Their next performance is heard on **CD Sessions Two Track 8 / LP Sessions Side Three Track 8**. Before take five, George asked the musicians to 'play with more sort of vigour and confidence'. The master take of the backing, the final recording made during the strings session, was released in 1996 on *Anthology 2*.

The evening's work had ended with take 14 being given a reduction mix to combine all four tracks of the strings onto one track of another tape. Recording continued the next day with overdubbing of vocals. Paul sings lead on track four and the harmonies on the chorus were recorded on three. There is a second lead vocal on track two, but Paul was unhappy with this attempt ('It's crap, this one!' was his verdict captured on tape) so it was not used in the final mix. Instead, ADT was added to his vocal during the choruses at the final mixing session. In the 1966 stereo mix, the ADT effect was heard briefly on the opening word of the first verse because it was not faded out in time. Paul's counterpoint lines during the last verse ('Ah, look at all the lonely people') were added to track two on 6 June 1966.

The artistic impact of 'Eleanor Rigby' reached far beyond the pop scene. In 1966, Paul had turned down a request from the National Theatre to write music for a production of Shakespeare's *As You Like It*. The literary manager for the company, Kenneth Tynan, wrote a letter in September 1966 (published in the 2018 book *Dramatic Exchanges*) with the hope of changing Paul's mind: 'Playing "Eleanor Rigby" last night for about the 500th time, I decided to write …You are the best composer of that kind of song in England. If Purcell were alive, we would probably ask him, but it would be a close thing.'



● An early draft of John's words for 'I'm Only Sleeping' has survived on the back of a reminder to settle an unpaid bill for use of a radiophone. With this novel and expensive apparatus installed in his Rolls-Royce, John could make telephone calls while on the move. In 1966, such an idea was on a par with some ingenious gadget invented by Q for James Bond's use in *Thunderball*. The GPO's sternly worded letter was stamped 25 April 1966 – a date that was only two days before The Beatles began work on the song that was scribbled on the other side. John's fondness for staying in bed was well known amongst his friends. 'He can sleep almost indefinitely,' Maureen Cleave commented in her *Evening Standard* profile of John published on 4 March 1966, 'is probably the laziest person in England.' John modified this statement by adding: 'Physically lazy. I don't mind writing or reading or watching or speaking, but sex is the only physical thing I can be bothered with any more.' Reflecting in 1980 on the central theme of 'I'm Only Sleeping', John summed it up with a phrase included in 'Watching The Wheels' from his current album, *Double Fantasy*: 'That's me dreaming my life away.'

Scheduled writing sessions for *Revolver* often took place in John's house in Weybridge, an hour's drive from where Paul was living with the Asher family in the West End of London. Usually arriving around midday, Paul would frequently find John still asleep. The song's lyric developed from John's experience of having his reverie interrupted by his writing partner's willingness to set to work. 'It was a nice idea,' Paul explained. 'There's nothing wrong with it. I'm only sleeping, I'm yawning, I'm having a lay-in – the luxury of all that was what it was about.' There is also the attraction of allowing the mind to wander where it will go, which was similarly expressed in 'Tomorrow Never Knows'. That song's opening line of 'Turn off your mind, relax and float downstream' is echoed in the first verse of 'I'm Only Sleeping': 'When I'm in the middle of a dream / Stay in bed, float upstream'.

I'M ONLY SLEEPING

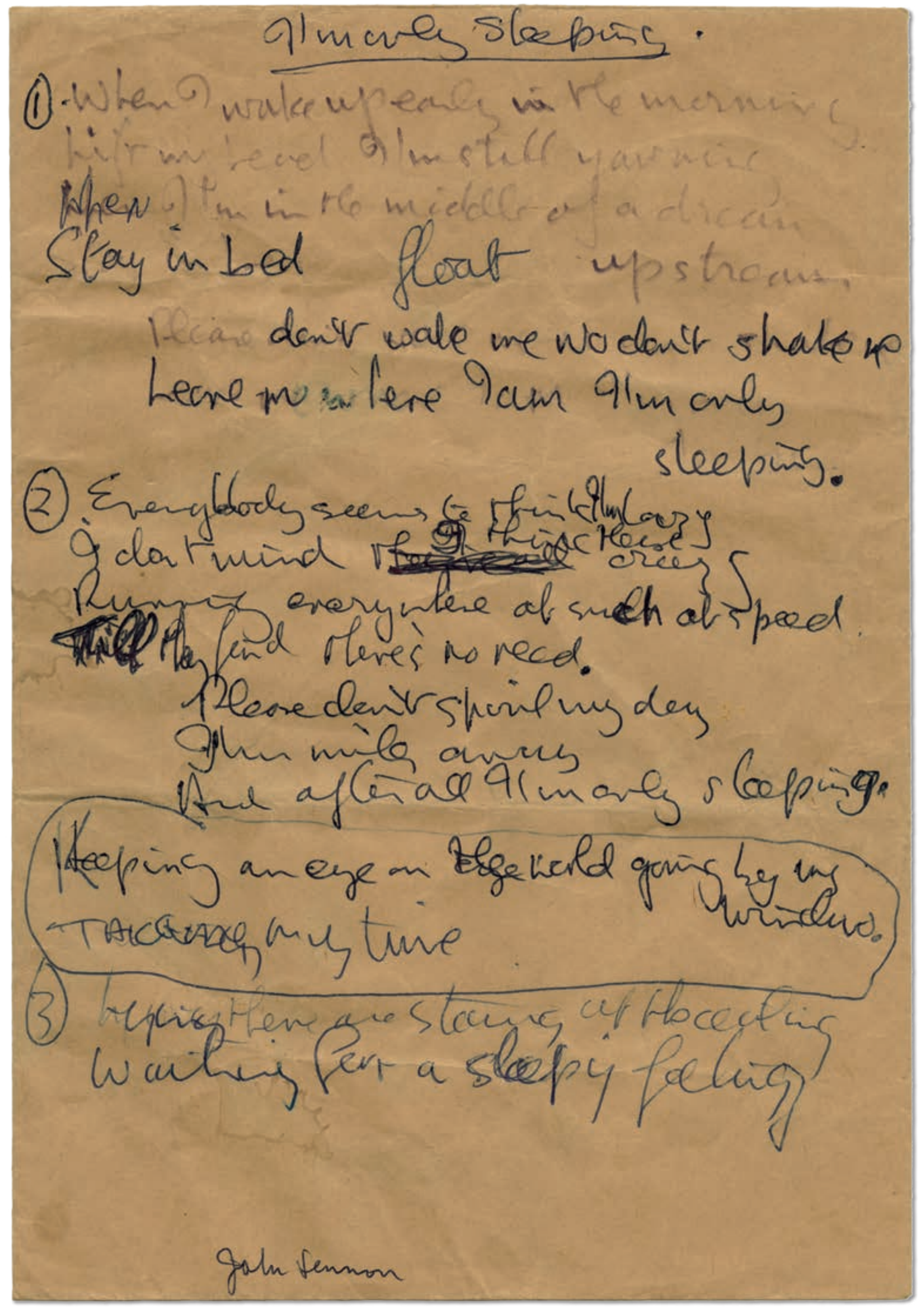
SIDE ONE **3**

RECORDED: *27 and 29 April and 5 May 1966 – Studio Three, Abbey Road; 6 May 1966 – Studio Two, Abbey Road*

JOHN: *lead vocal, acoustic rhythm guitar*
PAUL: *harmony vocal, bass*
GEORGE: *harmony vocal, lead electric guitar*
RINGO: *drums*

MONO MIX FOR US ALBUM "YESTERDAY"…AND TODAY: *12 May 1966*
MONO MIX FOR REVOLVER: *6 June 1966*
STEREO MIX FOR REVOLVER: *20 May 1966*

Two separate attempts at recording 'I'm Only Sleeping' took place at the end of April 1966. The version that did not develop to the overdub phase is found on a tape that begins with a reduction mix of 'Eleanor Rigby' called take 15. This reel had been recorded on and then reused for new material several times. At the end of the tape is a fragment of a rehearsal that, by chance, had not been erased. Played in the key of E minor, the instruments recorded to one track of the multi-track tape include acoustic guitar, vibraphone and drums (**CD Sessions Two Track 3 / LP Sessions Side Three Track 3**). Ahead of that experimental arrangement for the backing, there are five other takes of 'I'm Only Sleeping'. Take one was released on *Anthology 2* (although John's pre-song announcement is from another session for the song). Take two (**CD Sessions Two Track 4 / LP Sessions Side Three Track 4**) features John singing and strumming acoustic guitar, Paul harmonising, George on electric guitar and Ringo keeping time with a tambourine. The song was performed in E-flat minor, which is most likely due to the two guitars being detuned by a semitone. George mimics the style of the rhythm guitar part heard on a UK top ten hit at the time, and a favourite of The Beatles, 'Daydream' by The Lovin' Spoonful. Following take two's breakdown, there is a discussion with George Martin about the sound balance between the guitars.



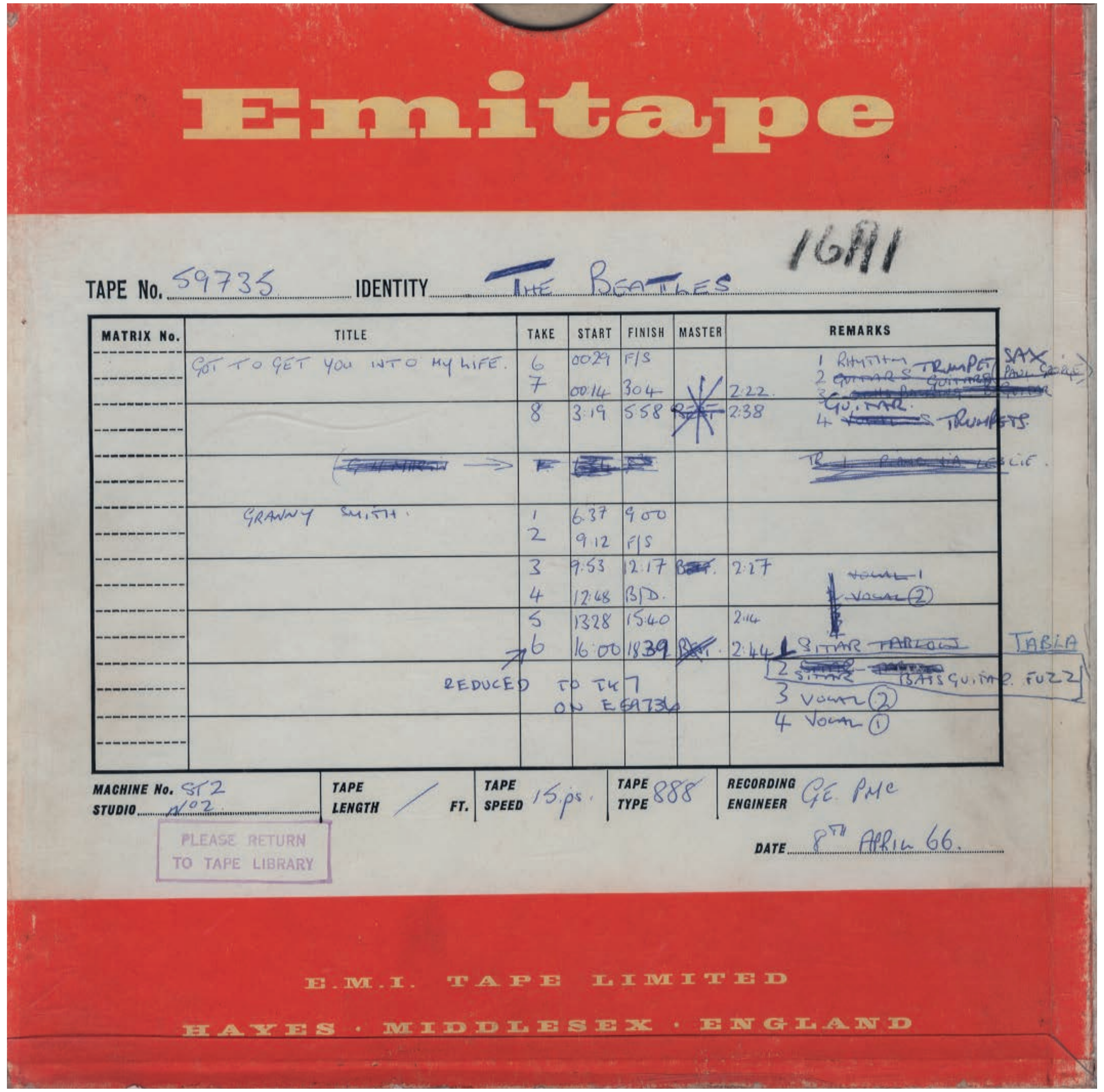
The version of 'I'm Only Sleeping' that progressed to the finished master was played in E minor, but the tape speed was eventually slowed down, which lowered the key to E-flat minor. Ken Townsend, a remarkably innovative engineer at EMI Recording Studios, had invented a device to alter the running speed of a tape machine by small increments. The mains frequency required to drive the motor at its standard speed was 50 kilocycles. Raising the number of cycles increased the speed; lowering it made the machine run slower. This device was an integral part of the process Ken devised for creating Artificial Double Tracking (ADT). But another advantage of varispeeding tapes, either during recording or playback, was how the low or high frequencies of instruments and voices could be boosted. In a session on 27 April 1966, The Beatles knew that the rhythm track they performed for 'I'm Only Sleeping' would eventually be slowed down to create an appropriate dreamlike quality to the sound of the instrumental backing. With that in mind, they deliberately played it fast, as heard on **CD Sessions Two Track 5 / LP Sessions Side Three Track 5** – take five. Bass, acoustic guitar and drums were recorded to track one of the tape. After nine takes, they tried another method for take 11 (there is no take ten). Still performing in E minor at a speedy tempo, they were recorded with the tape machine running faster by being powered at 56 kilocycles.

Harmonies sung by John, Paul and George and John's overdubbed lead vocal were recorded with the tape machine running slightly slower than normal at 47.5 kilocycles. When the tape was played at a higher speed, the tonal quality of the voices sounded thinner and brighter.

The most distinctive characteristic of the production was the sound of an electric guitar heard backwards. The Beatles had already been thrilled by the inclusion in 'Rain' of a section from John's vocal heard backwards on reversed tape. The effect of backwards electric guitar was perfect for 'I'm Only Sleeping'. Its yawning quality complements the subject of the song and the drowsiness of the slowed-down backing track. On track two of the tape, George added guitar parts that when heard with the tape the right way round are similar in style to a raga from Indian classical music. Take 11, played back at slightly slower than standard speed, was copied to another tape by two reduction mixes – takes 12 and 13 – during which the lead vocal and harmonies on tracks three and four were combined on track three. On take 13, more backwards guitar was then added to track four for a solo and also to double some of the parts already recorded on track two.

When 'I'm Only Sleeping' was mixed, the backwards guitar parts were faded up and down at different points during the song, as heard in the first mix to be made – RM1 – on **CD Sessions Two Track 6 / LP Sessions Side Three Track 6**. The first mix to be released was made exclusively for release in the USA and Canada. Capitol Records had routinely reduced the number of songs included on each UK LP and then deployed the leftovers, along with single and EP tracks, to create additional albums for the American market. Due to this policy, three tracks intended for *Revolver* – 'And Your Bird Can Sing', 'Doctor Robert' and 'I'm Only Sleeping' – were issued in June 1966, seven weeks earlier than in other countries, on the collection *"Yesterday"…And Today*. The mono mix of 'I'm Only Sleeping' made on 12 May for Capitol has several variations when compared to the mix from 6 June released on *Revolver*. The places where the backwards guitar parts appear in the standard stereo mix also differ from both the US and UK mono versions.

Reversing tapes to hear the intriguing sound of music backwards was not new. Experiments with recording tape in the 1950s, notably by avant-garde composers such as Stockhausen, Varèse and Cage, had revealed the potential of electronically manipulated sound. Since 1963, British viewers of *Doctor Who* had heard reversed electronic noises in the TV show's distinctive theme tune constructed by Delia Derbyshire at the BBC's Radiophonic Workshop. But The Beatles were pioneers in playing with tape in pop music. Their contemporaries were impressed. The sound of backwards guitar was soon heard on records by artists such as The Jimi Hendrix Experience (the title track of their debut album, *Are You Experienced?*), The Who ('Armenia City In The Sky' from *The Who Sell Out*) and The Byrds ('Thoughts And Words' from *Younger Than Yesterday*). When *Revolver* was released, reviewers in the music press were baffled by the use of reversed tape sounds. In *Record Mirror*, Peter Jones attempted to describe what he had heard in 'I'm Only Sleeping': 'Funny string wails or something – Lord knows what it is. Electric bagpipes?'



LOVE YOU TO

4

SIDE ONE

RECORDED: *11 April 1966 – Studio Two, Abbey Road; 13 April 1966 – Studio Three, Abbey Road*

GEORGE: *lead vocal, acoustic guitar, electric guitar, sitar*
PAUL: *harmony vocal, tamboura*
RINGO: *tambourine*

ANIL BHAGWAT: *tabla*

MONO MIX: *13 April and 16 May 1966*
STEREO MIX: *21 June 1966*

● The sitar part played by George on 'Norwegian Wood', released on *Rubber Soul* in December 1965, had a pervasive influence on the music of The Beatles' contemporaries. Brian Wilson of The Beach Boys reeled at the shock of hearing the exotic sound of the Indian instrument. 'I couldn't believe it,' he remembered. 'The sitar on it blew my mind!' George had first taken an interest in the instrument during filming for the group's second movie, *Help!*: 'We were waiting to shoot the scene in the restaurant when the guy gets thrown in the soup and there were a few Indian musicians playing in the background. I remember picking up the sitar and trying to hold it and thinking, "This is a funny sound."'

George's curiosity was further stimulated by the Ravi Shankar album *Portrait Of Genius* – a record recommended by The Byrds when he had met them in August 1965. The guitar solo in The Byrds' 'Eight Miles High', released in March 1966, revealed the group's continuing fascination with the sound of the sitar – characterised by quicksilver bending of notes and quarter tones. The guitar solo in 'Shapes Of Things' by The Yardbirds, released a few weeks before The Byrds' single, had also drawn upon this source. 'There was mass hysteria in the studio when I did that solo,' Jeff Beck recalled. 'They weren't expecting it and it was just some weird mist coming from the East out of an amp.' While The Beatles were recording *Revolver*, Donovan was working on his album *Sunshine Superman*, with a prominent role for sitar on several of its tracks, such as 'Three Kingfishers'.

'Love You To', however, was an entirely different concept to those nods to Indian music. George was profoundly affected by listening to the music of Ravi Shankar. 'It hit a certain spot in me that I can't explain, but it seemed very familiar to me. The only way I could describe it was: my intellect didn't know what was going on and yet this other part of me identified with it. It just called on me.' George's fervour was fostered through his contact with the Asian Music Circle founded by Ayana and Patricia Angadi. 'This guy from the organisation said, "Oh, Ravi Shankar's gonna come to my house for dinner. Do you want to come too?"' Meeting the master sitar player at the home of the Angadis in Finchley, North London, was a life-changing moment for George. 'I've never spent so much time learning about one particular type of music,' he told readers in the May 1966 edition of *The Beatles Book Monthly*.

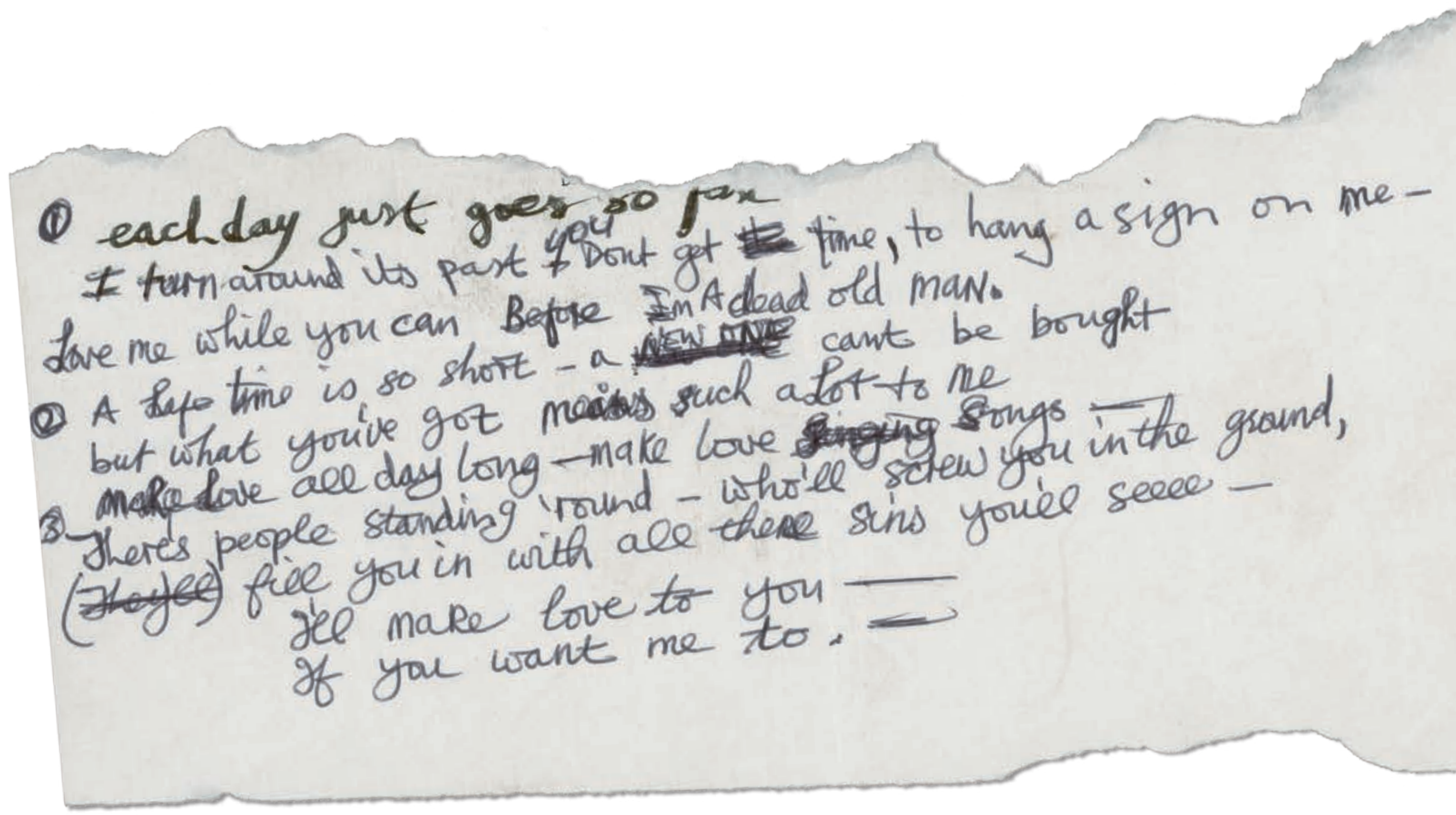
Elaborating on his passion for Indian music in the fan magazine, George thought, 'It would take years to learn it properly but I'm sure we can use some Eastern patterns in our own music.' Sure enough, rather than simply spice up the sound of a record with an Indian flavour, George took a purer approach for the composition and recording of 'Love You To'. 'It was one of the first tunes I wrote for sitar,' he recalled. 'This was the first song where I consciously tried to use the sitar and tabla on the basic track.' In an interview recorded on 2 May 1966, shortly before the release of The Rolling Stones' sitar-driven single 'Paint It Black', BBC DJ Brian Matthew suggested, 'You can't use a sitar again, 'cause everybody's using it.' 'Yes, we can!' John assured him. George added, 'I play sitar on another track, but I don't care if everybody's using them. I just play 'cause I like it.'

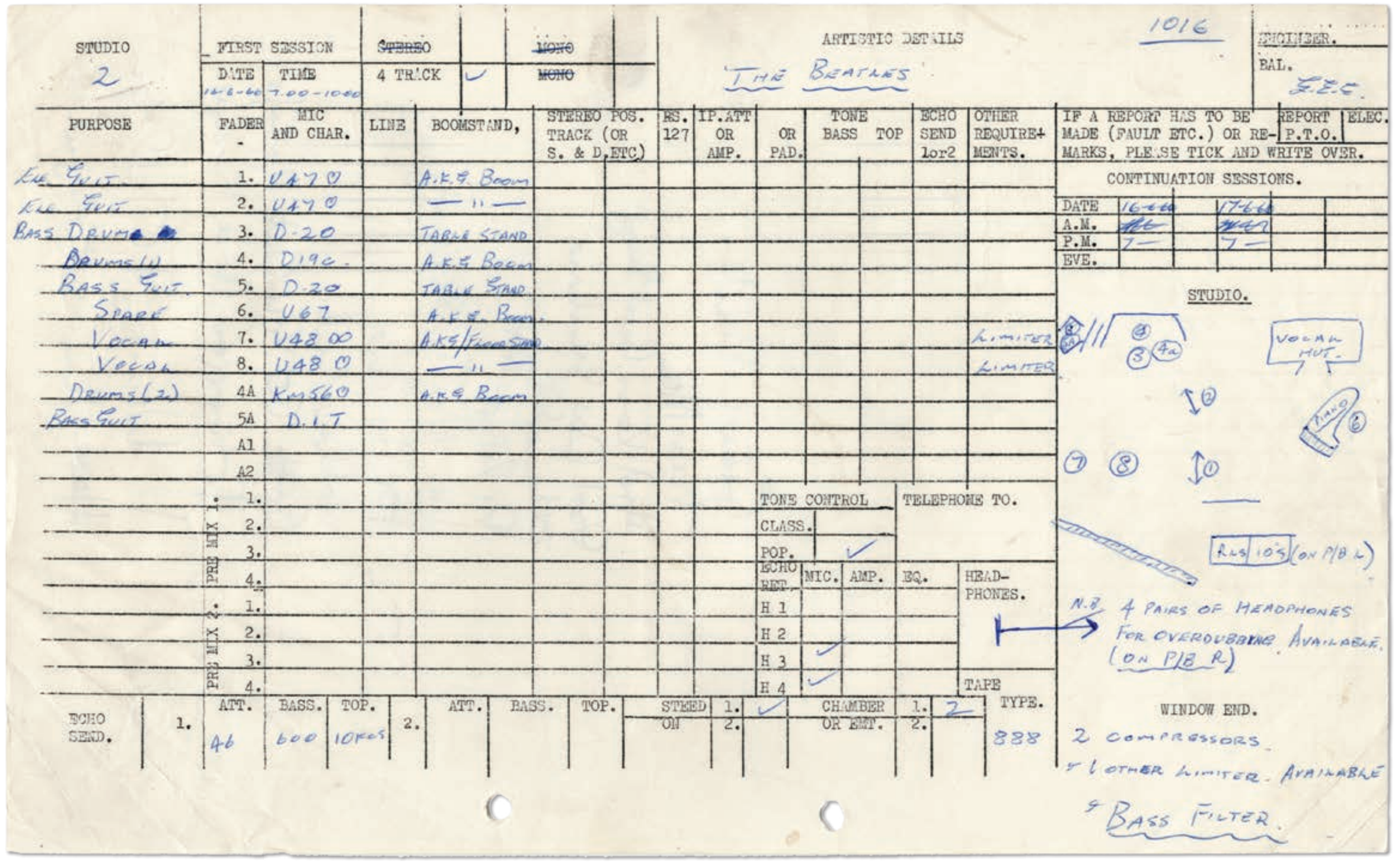
On 11 April 1966, the first recordings were made of 'Love You To', although at this stage it had the working title 'Granny Smith' – engineer Geoff Emerick's favourite variety of apple. The first take (**CD Sessions One Track 6 / LP Sessions Side One Track 6**) was recorded to track four of the tape with George singing and playing acoustic guitar and Paul harmonising. This performance is in D minor – a tone higher than the key of the master tape. Before the start, Paul is heard singing the riff that recurs throughout the completed track. Take three featured overdubs. George was recorded singing and playing guitar on track four; then he double-tracked his vocal on three with Paul harmonising. Finally, George added sitar on track two.

After a meal break from 7.00 to 8.00pm, there were three more takes, with the key lowered to C minor. After a breakdown of take four, take five features a double-tracked vocal by George, Paul's harmony, plus a tamboura played by Paul and George's sitar on track two. Undocumented but recently discovered at the end of the reel is a fragment of a rehearsal of the sitar and tamboura parts played by George and Paul (**CD Sessions One Track 7 / LP Sessions Side One Track 7**). Although take five had received overdubs, George and Paul performed 'Love You To' once more. Take six included a variety of overdubs. Track four includes George's lead vocal, acoustic guitar and Paul's harmony; track three has another George vocal and acoustic guitar. Recorded to track two are a 'fuzz' electric guitar and some extra sitar. Track one contains George playing sitar, Paul strumming tamboura and the propulsive tabla playing of Anil Bhagwat.

Through his contacts at the Angadis' Asian Music Circle, George had arranged for a tabla player to attend the evening session. To his great surprise, Anil Bhagwat, a university student at the time, found himself at Abbey Road with The Beatles. 'I was very lucky, they put my name on the record sleeve,' the tabla player recalled. 'I'm really proud of that.' There is an invoice in the EMI archive listing an £18 fee payable to the Asian Music Circle for 'tabla and sitar players', which has caused confusion about who may have played sitar in the session. 'I can tell you here and now – 100 per cent it was George on sitar throughout,' Anil Bhagwat confirmed to author Steve Turner. 'There were no other musicians involved. It was just me and him.' The surviving recordings also verify this. Take six was transferred to another tape in a reduction mix and called take seven (**CD Sessions One Track 8 / LP Sessions Side Two Track 1**). With two tracks made available for extra layering, Ringo overdubbed tambourine while George played another fuzz guitar part – a low B-flat in the sections where the chord sequence moves briefly from C minor (for example, on 'Love me while you can...'). Paul added a harmony on track three, which was faded out when the final mono and stereo mixes were made. An 'edit piece' of a solo passage of sitar played by George was recorded on 13 April 1966 and used as an introduction to the song.

The Beatles began recording 'Love You To' on the third anniversary of the UK release of their single 'From Me To You'. The progression – within just three years – from that spin on the group's love of rhythm and blues to an exploration of North Indian classical music is astonishing. 'Love You To' foreshadowed further adventures initiated by George: 'Within You Without You' on *Revolver*'s successor, *Sgt. Pepper's Lonely Hearts Club Band*, and the 1968 B-side 'The Inner Light'. In his eulogy for George published in the *New York Times* in 2001, composer Philip Glass highlighted the significance of these pioneering recordings. 'George was among the first Western musicians to recognise the importance of music traditions millenniums old … Using his considerable influence and popularity, he was one of those few who pushed open the door that, until then, had separated the music of much of the world from the West. He played a major role in bringing several generations of young musicians out of the parched and dying desert of Eurocentric music into a new world. I have no doubt that this part of his legacy will be his most enduring.'





HERE, THERE AND EVERYWHERE

SIDE ONE

5

RECORDED: *14, 16 and 17 June 1966 – Studio Two, Abbey Road*

PAUL: *lead vocal, electric rhythm guitar, harmony vocal, finger snaps, bass*
JOHN: *harmony vocal, finger snaps*
GEORGE: *harmony vocal, finger snaps, electric 12-string lead guitar*
RINGO: *drums*

MONO AND STEREO MIX: *21 June 1966*

● 'People say, "Which is your favourite tune?" and I'm often tempted to say "Yesterday", because it arrived so magically. But I like this one,' Paul revealed. 'In fact, if pushed, I would say that "Here, There And Everywhere" is my own favourite of all my songs.'

The penultimate track to be recorded for *Revolver*, Paul remembered that he began writing it in June 1966 at John's home in Weybridge. 'I sat by the pool on one of the sun chairs with my guitar, started strumming, and soon had a few chords. I think by the time John had woken up, I had pretty much written the song, so we took it indoors and finished it up.' He told Paul Gambaccini in a 1974 interview for *Rolling Stone* magazine that it 'was supposed to be a Beach Boys song, but you wouldn't have known'. On 17 May, at the Waldorf Hotel, John and Paul had been given a preview of The Beach Boys' new album, several weeks ahead of its scheduled UK release date. 'I played them *Pet Sounds* … and John and Paul made me play it twice,' Bruce Johnston of the group recalled. 'It was really cool. They loved it.' The innovative arrangements, harmonies and melodies of *Pet Sounds* inspired the high ambition of The Beatles' next album, *Sgt. Pepper*, but Paul has acknowledged that 'God Only Knows' from *Pet Sounds* played a part in how 'Here, There And Everywhere' was written and recorded.

The sophisticated chord sequence of 'Here, There And Everywhere' – distinguished by what Paul describes as its 'circularity' – was deftly matched by the lyric. 'It combines the whole title: each verse takes a word. "Here" discusses here. Next verse, "there" discusses there, then it pulls it all together in the last verse, with "everywhere",' Paul explained. 'The structure of that is quite neat. My favourite line is "Changing my life with a wave of her hand". I look at that line now and wonder where it came from. It summons up a lot.' The song has an introductory verse with a melody that occurs nowhere else in the song – a frequent ploy of writers from the classic 'American Songbook' era such as Cole Porter and Irving Berlin. 'John and I were quite into those old-fashioned songs that used to have them,' Paul recalled. 'I wanted to have one of those on the front of "Here, There and Everywhere".' Along with 'If I Fell' from 1964, which has a similar preamble, 'Here, There And Everywhere' is a good example of how The Beatles' knowledge of music pre-dating rock 'n' roll added another dimension to their compositions.

Recording began during the evening of Tuesday 14 June 1966, when four takes were attempted. On track one of the four-track tape, three purely instrumental takes were performed with a combination of acoustic guitar, bass and drums. The fourth take included 'live' harmony vocals from John, Paul and George and the chromatic melody heard during the bridge ('I want her everywhere…') played on acoustic 12-string guitar. Further studio work was delayed a little by the unexpected addition of a television appearance to the group's schedule. The previous Friday, 'Paperback Writer' / 'Rain' had been released in the UK. To publicise their first single of 1966, various promotional clips had been filmed in Studio One at Abbey Road and in the conservatory and garden of Chiswick House, London. But the BBC producer of the TV chart show *Top of the Pops* made a pitch to The Beatles' manager for something unique for his programme.

In a letter to Brian Epstein dated Monday 13 June, Johnnie Stewart wrote that The Beatles were 'regrettably barred from making any personal appearances. I think you will agree that *Top of the Pops* is generally accepted as the Number One pop show, and yet is almost the only show of its kind in which the group has not yet appeared in person.' He promised 'every facility to make such an appearance as quick and easy as possible'. The pop paper *NME* reported Brian Epstein's recollection that 'I put it to the boys late on Tuesday and they said "Yes".' As a result, on Thursday 16 June, The Beatles mimed to both sides of their new single on *Top of the Pops*. It turned out to be their final 'in-person' performance on a television pop show. Having arrived at the BBC at 2.30pm, they remained there until the live broadcast, from 7.30 to 8.00pm, was over. The *NME* article also disclosed that, 'On Wednesday The Beatles had completed 13 of the 14 tracks for their next British LP.' In fact, The Beatles continued to record their thirteenth song in a session that began straight after their work at Television Centre.

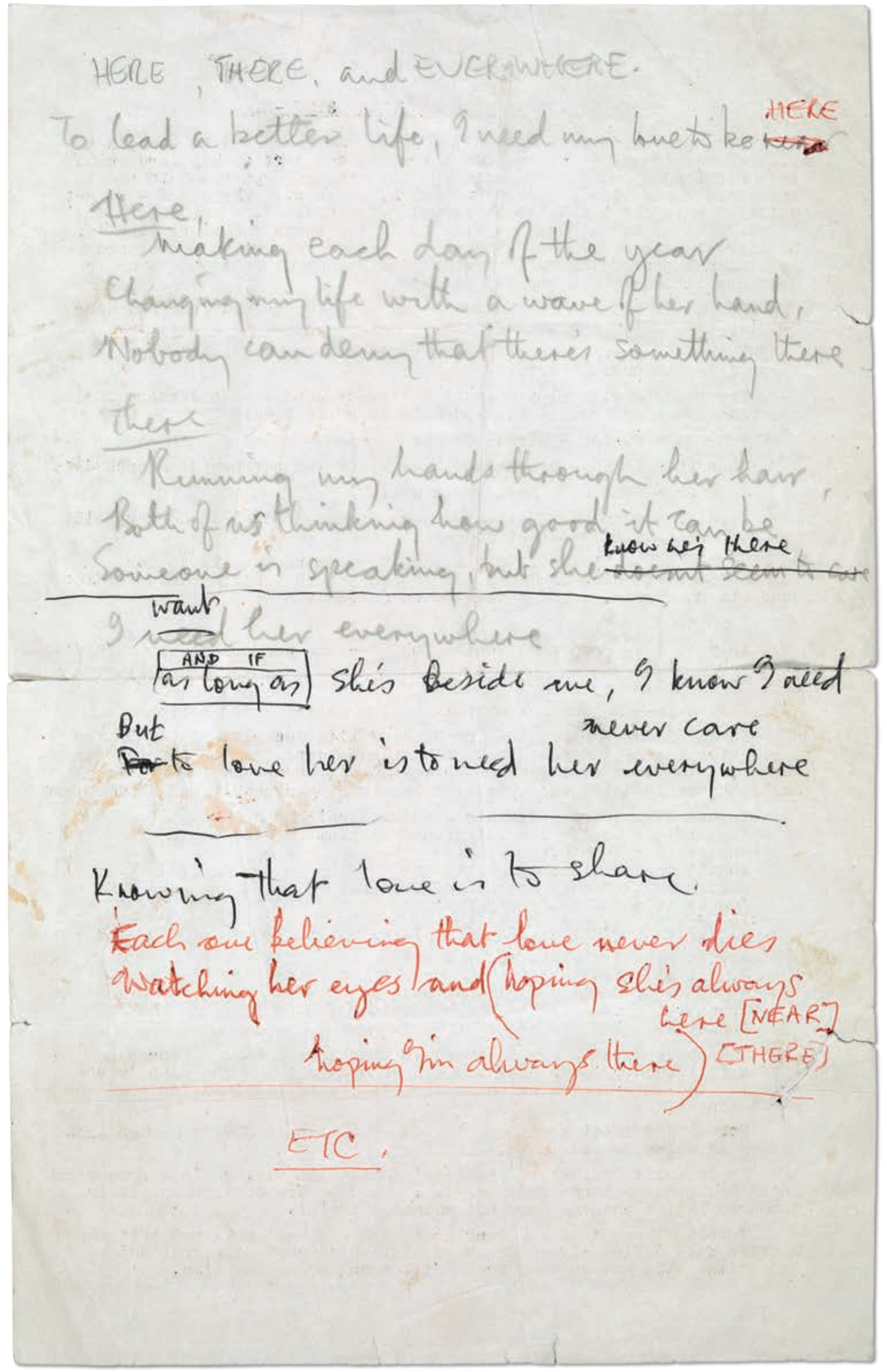
For takes five to 13, track one included Paul's electric rhythm guitar, drums played by Ringo and George's electric 12-string guitar melody for the bridge and the final notes produced with a volume pedal effect. Paul's voice was recorded on track four. Only take six (**CD Sessions Two Track 15 / LP Sessions Side Four Track 7**) and take 13 were complete performances. The final take received three layers of overdubs. On track two, Paul, George and John sang the three-part harmony that is present throughout the song with some finger snaps to keep time. The harmonies were doubled on track three. Paul's guide vocal on four was wiped by his bass part. Paul told The Beach Boys historian David Leaf that 'on the front of "Here, There And Everywhere" we were doing harmonies, and the inspiration for that was The Beach Boys. We had that in our minds during the introduction … I don't think anyone, unless I told them, would even notice, but we'd often do that, get something off an artist that you really liked and have them in your mind while you were recording things, to give you the inspiration and give you the direction. Nearly always, it ended up sounding more like us than them anyway.'

Paul would use the same tactic when deciding how to approach his two lead vocals. 'I remember thinking, "I'll sing it like Marianne Faithfull." Something no one would ever know,' he stated. A friend of The Beatles, by this date Marianne Faithfull had made a cameo appearance on the chorus of 'Yellow Submarine'. 'So that one was a little voice,' Paul revealed. 'I used an almost falsetto voice and double-tracked it. My Marianne Faithfull impression.' Before the lead vocals were recorded, a reduction mix was made of take 13 in which the rhythm guitar, drums and second guitar parts heard on track one were combined with the bass onto track one of the new tape. The harmonies from tracks two and three were mixed together on track two in the mix. Paul's first lead vocal was recorded on track four; on three, there is a second vocal, including his lower harmony in the last verse, plus a second performance of the guitar melody played by George during the bridge.

For such a major work, the recording of 'Here, There And Everywhere' had been kept fairly simple with an uncluttered arrangement characterised by its exquisite harmonies. The days were quickly ticking away to the deadline to finish the album and there was still one more song to complete. Perhaps if there had been more time to spend on 'Here, There And Everywhere', an arrangement by George Martin might have been contemplated. Much later, George did write a score for strings and woodwind – a 1993 radio concert recording of it, featuring Swedish classical guitarist Göran Söllscher with the Malmö Symphony Orchestra, was included with his memoir *Playback*. A similar score for Celine Dion's interpretation was included in George Martin's album *In My Life*. In its sleeve notes, the producer considered 'Here, There And Everywhere' to be 'my favourite Paul McCartney song, it is probably his as well, so writing a special arrangement for one of my favourite voices was a daunting proposition'.

Unsurprisingly, fairly soon after its release, the album's stand-out ballad attracted cover versions from singers from an older generation such as Matt Monro, Andy Williams, Tony Bennett and Petula Clark. Since there were no plans for The Beatles to release the song on a single, The Fourmost – old pals from Liverpool – were given an early shot at 'Here, There And Everywhere'. Recorded in July, their single was released on the same day as *Revolver* – 5 August 1966. It was not a hit. The Overlanders had previously capitalised on the decision not to release 'Michelle' from *Rubber Soul* as a single, paving the way for their cover to be a British number one in January and February 1966. 'Here, There And Everywhere' would seem to be a song with equivalent commercial potential to have picked from *Revolver*. Laurie Mason of The Overlanders, however, was not impressed by what he heard on the LP. He told pop paper *Record Mirror*, 'After our success with "Michelle", we felt another Beatle song might be successful for us. There's not one single track worth recording. We were absolutely stunned. It's just mediocre. Absolutely useless … well below their normal standards.' Nine years later, Emmylou Harris recorded an impeccable version of 'Here, There And Everywhere for her album *Elite Hotel*.

'John liked this one,' Paul remembered fondly. 'John was not one to praise. He just wouldn't praise anything unless he really liked it. We were playing the album and I remember him saying, "I like this one." That was, like, enough. That was high praise coming from John.'


HERE, THERE, and EVERYWHERE.
To lead a better life, I need my love to be HERE
Here
making each day of the year
Changing my life with a wave of her hand,
Nobody can deny that there's something there
there
Running my hands through her hair
Both of us thinking how good it can be
Someone is speaking, but she knows he's there
want
I need her everywhere
AND IF
as long as she's beside me, I know I need
But never care
To love her is to need her everywhere
Knowing that love is to share
Each one believing that love never dies
Watching her eyes and hoping she's always here [NEAR]
hoping I'm always there [THERE]
ETC.

YELLOW SUBMARINE

RECORDED: *26 May 1966 – Studio Three, Abbey Road; 1 June 1966 – Studio Two, Abbey Road*

RINGO: *lead vocal, drums, navy voice commands*
JOHN: *harmony vocal, recitation, navy voice commands, acoustic guitar*
PAUL: *harmony vocal, navy voice responses, bass*
GEORGE: *harmony vocal, tambourine*

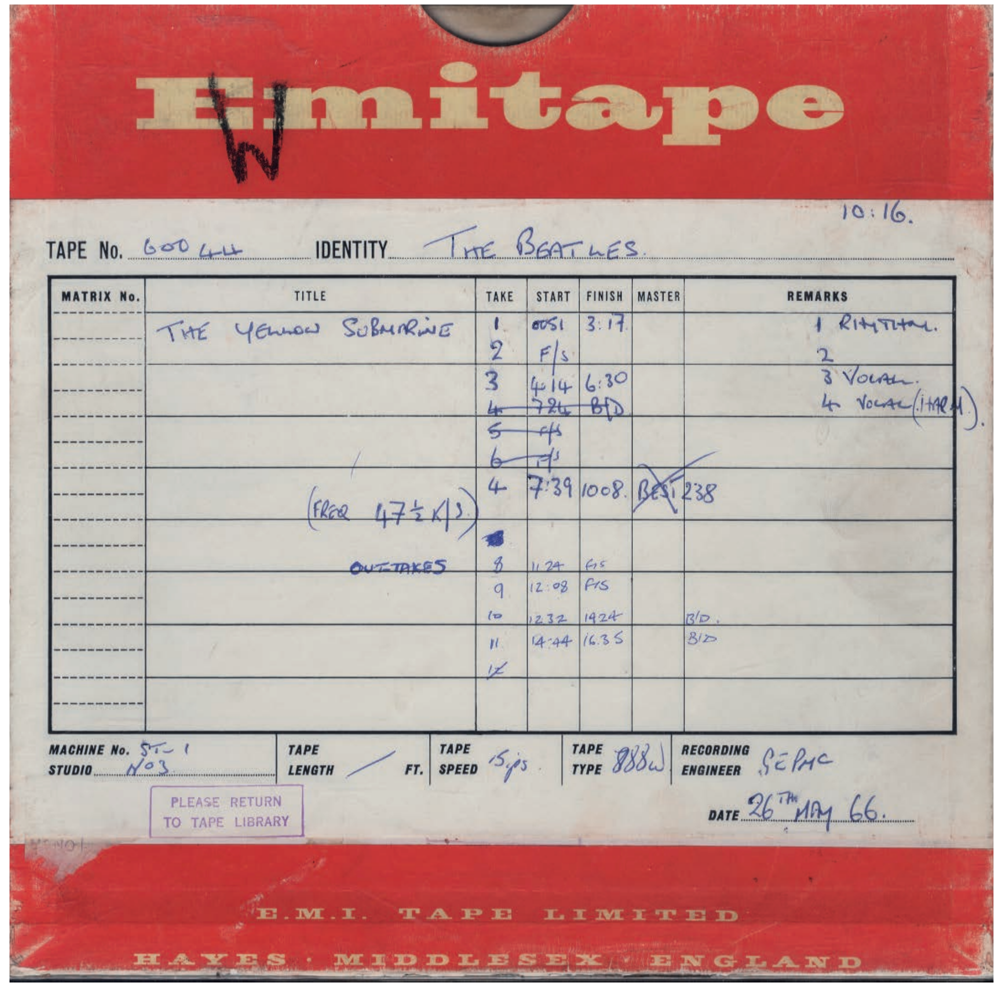
MAL EVANS: *bass drum*
NEIL ASPINALL, ALF BICKNELL, TERRY CONDON, GEOFF EMERICK, MAL EVANS, MARIANNE FAITHFULL, PATTIE HARRISON, BRIAN JONES, GEORGE MARTIN, JOHN SKINNER: *backing vocals and sound effects*

Abbey Road Sound Effects Tape Volume 46: 'Le Rêve Passe' – Village Band

MONO MIX: *3 June 1966*
STEREO MIX: *22 June 1966*

SIDE ONE

6



'Beatles create new nursery rhyme,' reported the pop paper *NME* in 1966, 'it should be a household favourite soon.' 'Yellow Submarine' quickly became a children's singalong and, thanks to an animated feature with a fantastical story spun from the song's theme, it has remained a kids' favourite ever since. 'I quite like children's things; I like children's minds and imagination,' Paul acknowledged. 'So it didn't seem uncool to me to have a pretty surreal idea that was also a children's idea. I thought also, with Ringo being so good with children – a knockabout uncle type – it might not be a bad idea for him to have a children's song, rather than a very serious song. He wasn't that keen on singing.'

'Yellow Submarine' is another example of John and Paul each bringing fragments of songs to a writing session and combining them into one piece. They talked about the composition's genesis in an interview for a radio show celebrating winners of the prestigious Ivor Novello Awards for songs published in 1966. 'I seem to remember, like, the submarine… the chorus bit, you coming in with it,' John said to Paul. 'And wasn't the other bit something that I had already going, and we put them together?' 'Right. Yeah,' Paul agreed. A songwriting work tape reveals that John had written the melody used for the verses, but his original sombre words – 'In the town where I was born / No one cared, no one cared' – were adapted (**CD Sessions Two Track 10 / LP Sessions Side Four Track 2**). It also shows that once John and Paul had changed the words to match the catchy chorus, at this stage they had only two of the three verses that were needed (**CD Sessions Two Track 11 / LP Sessions Side Four Track 3**).

Paul is heard on the work tape trying to bring some discipline to proceedings with an impersonation of George Martin. 'Now, come on, chaps. Cut it out!' he jokes. 'We gotta get a song done.' As it happened, when recording began on 26 May 1966, their producer was absent due to a bout of food poisoning. Geoff Emerick remembered that George's fiancée, Judy Lockhart-Smith, attended the session in his place. The key had changed to G major when they performed 'Yellow Submarine' in the studio.

Recording to track one of the four-track tape, there were 11 attempts at performing the rhythm track. John strummed acoustic guitar, Paul played bass, George hit a tambourine and Ringo used just the bass drum and snare in his kit. After take 11, the tape was rolled back and a new take four was recorded that was deemed the best. By the end of the evening, overdubs had been added to the vacant tracks of take four (**CD Sessions Two Track 12 / LP Sessions Side Four Track 4**). Harmonies on the chorus from John, Paul and George were recorded on track four. On track three, Ringo sang the lead vocal while the others doubled their harmonies for the chorus. These vocals on three and four were recorded with the tape machine running at 47.5 kilocycles. Track two has Ringo and John shouting 'Get out!' and 'Look out!' during the choruses.

In preparation for the addition of sound effects, a reduction mix was made from take four in which the instrumental backing was transferred to track one and all the voices were bounced to track two of the new tape. This was done with the tape machine running at 47.5 kilocycles, which lowered the pitch to F-sharp major. The source of one of the added elements to take five has baffled listeners ever since the record was released. Following the words 'And the band begins to play', nobody has really been sure whether a brass band was recorded especially in the studio or a snippet of music was lifted from somewhere else. Recent research, however, has discovered that the brief section of brass band music was taken from Abbey Road Sound Effects Tape Volume 46. A phrase from 'Le Rêve Passe' performed in B-flat was slowed down so that its pitch matched the key of 'Yellow Submarine'. After some editing for timing reasons, the phrase slotted neatly into the gap that was left to be filled later.

The layering of many sound effects on tracks three and four led to some high jinks in Studio Two on 1 June. 'We virtually made the track come alive in the studio,' John recalled. The Beatles raided the sound effects 'trap' cupboard under the stairs leading to the control room and, with help from some of their friends, conjured up the atmosphere of a wild party under the sea. Brian Jones of The Rolling Stones clinked glasses together and played a swanee whistle. Roadie Mal Evans can be heard shovelling sand and bashing a bass drum. The Beatles' chauffeur Alf Bicknell rattled chains. Abbey Road staff members Terry Condon and John Skinner were also recruited to do some physical work. 'There was a metal bath in the trap room – the type people used to bathe in, in front of the fire,' John Skinner remembered. 'We filled it with water, got some old chains and swirled them around. It worked really well.' Marianne Faithfull was a reveller in the raucous choir along with Neil Aspinall, Geoff Emerick, Pattie Harrison and George Martin. The sound of sea wash, the nautical shouts of John and Paul ('Full speed ahead, Mr Bosun, full speed ahead.' 'Full speed immediately, sir'), Ringo ('Cut the cable!') and John repeating the words of the last verse in answer to Ringo singing them, were all recorded on track four.

George Martin, who had helmed creative comedy records with Peter Sellers and Spike Milligan, was in his element. Sound effects were created either with tape manipulation – the noise of a motor was varispeeded up and down – or by something as simple as John blowing bubbles through a straw in a glass of water. Engineer Ken Townsend recalled that, 'When John climbed up the steps of Studio Two and entered the control room, he would often come up with a poser. In this session, he asked, "How can we get an underwater sound?" My solution was to fill a quart milk bottle with water and insert a KM53, our smallest microphone. It was wrapped in the polythene bag my wife had used to pack sandwiches for me. With an all-round configuration, they were able to sing around it. It was not just The Beatles who were crazy!'

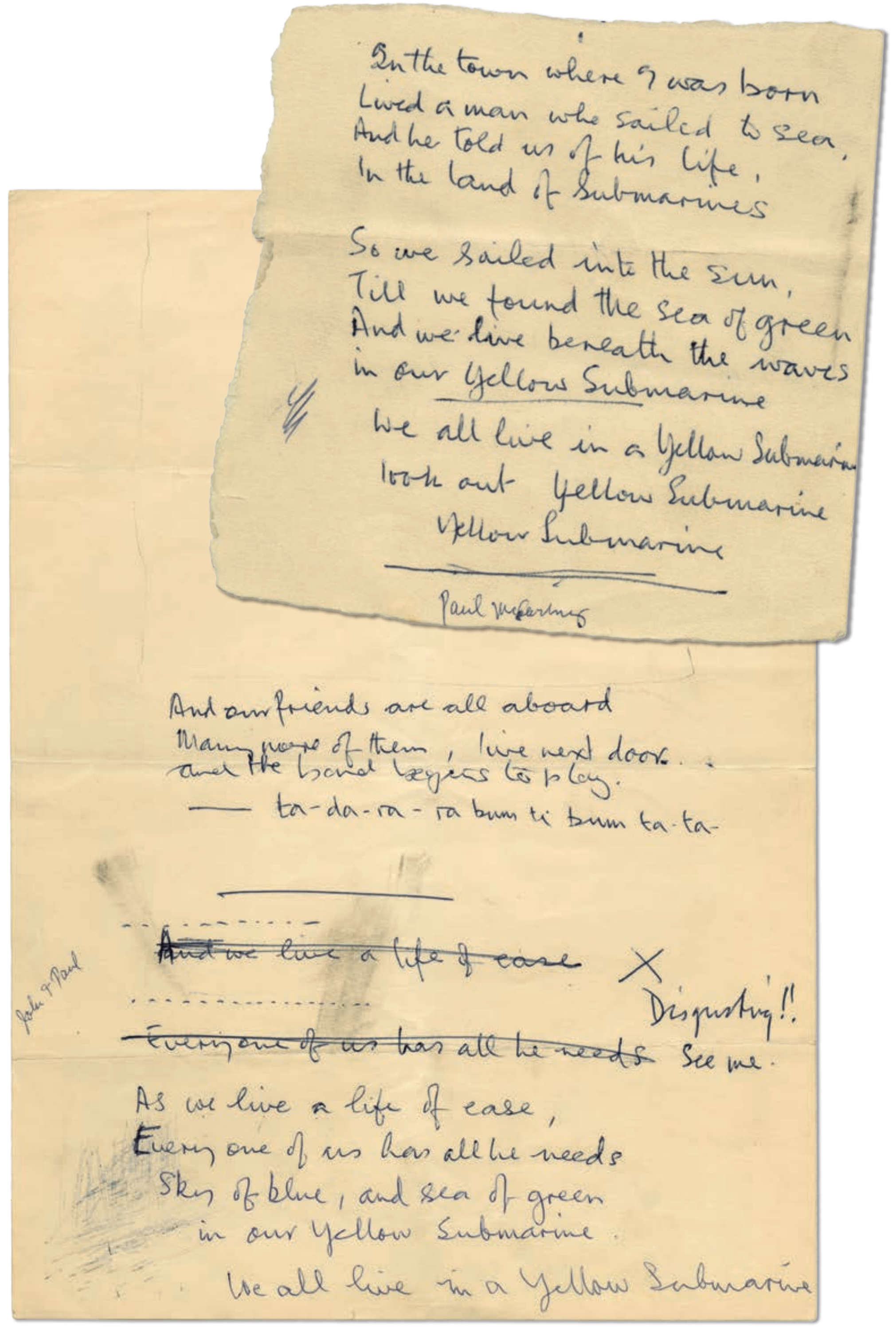
CD Sessions Two Track 13 / LP Sessions Side Four Track 5 is a 2022 mix highlighting all of the sound effects that are present on tracks three and four throughout the song. This version includes a spoken passage written by John: 'And we will march 'til three the day to see them gathered there, from Land O'Groats to John O'Green, with Stepney do we tread, to see us yellow submarine. We love it!' This introduction to the song, backed by the sound of marching (actually coal shaken in a box), remained unreleased until it was first issued on the 'Real Love' *Anthology* single in 1996.

Ken Townsend smiled at the memory of the unusual session in June 1966 and its convivial conclusion: 'After the final take, John shouted to us upstairs, "Come on, lads!" Geoff and I went down the staircase and then the tape op Phil McDonald played the song back on the White Elephants [speakers] in the studio. Mal Evans had strapped this huge bass drum to his chest and we all followed him doing the conga! I tagged on behind George Harrison and we went out of the doors of Studio Two along the corridor into the canteen and then back again. Mal had wedged the doors wide open. It was gone midnight, as usual, so only the security guard Len Moss was still in the building.'

The last verse of 'Yellow Submarine' was written not long before recording began. 'There were funny little grammatical jokes we used to play,' Paul explained about a line in the verse. 'It should have been, "Every one of us has all he needs," but Ringo turned it into "Every one of us has all we need." So that became the lyric. It's wrong, but it's great. We used to love that.' Donovan recalled that he contributed a few words to the unfinished song when Paul dropped round to his flat: 'He knew that I was into kids' songs so I helped with that line "sky of blue and sea of green". It was nothing really, but he liked it and it stayed in.' This involvement led to Donovan's producer Mickie Most becoming aware of 'Yellow Submarine' well before it was released. In July 1966, *Disc and Music Echo* announced 'All-Girl Group Cover Beatles'. 'Donovan told me about this song after he'd heard The Beatles writing it,' Mickie Most told *Disc*. 'He thought it would be a good number for The She Trinity. At present we are working on the middle part of the song.'

The She Trinity's single was scheduled to be released a week after *Revolver* arrived in shops. But any hope of making an impact with a quick cover of 'Yellow Submarine' was scuppered when – for the first time ever – The Beatles issued a single taken from a new LP on the same day the album was released. Coupled with 'Eleanor Rigby', the rush-release of 'Yellow Submarine' was instigated by The Beatles' manager Brian Epstein. 'The decision was Brian's alone,' Paul stated in August 1966. 'It wasn't really scheduled for release, but Brian thought the best two tracks should be made available before anyone else could cover them.' George was happy with the plan. 'We just thought that we may as well put it out instead of sitting back and seeing dozens of cover versions all getting hits. We might as well cop a hit as well as anybody else … It's a good commercial single.'

Why a 'Yellow Submarine'? Paul explained how it was dreamt up. 'It was just thought



of in bed. You know when you're just drifting off to sleep and you've got that five or ten minutes before you actually go? It's a nice little nether world there. I like that. Actually, it sends me to sleep thinking of songs – it's good; give yourself a little task. And somehow, I got this idea of submarines and a children's idea – a yellow submarine. There were going to be blue ones and green ones and everything. But it all just came down to this yellow one. I thought it would be nice for a children's song.' So it was, but its infectious melody was picked up and used in other contexts. Left-wing agitators Tariq Ali and Robin Blackburn remembered that London School of Economics students sang during demonstrations, 'We all live in a red LSE.' On protest marches in the 1960s, workers striking for more pay sang, 'We all live on bread and margarine!'

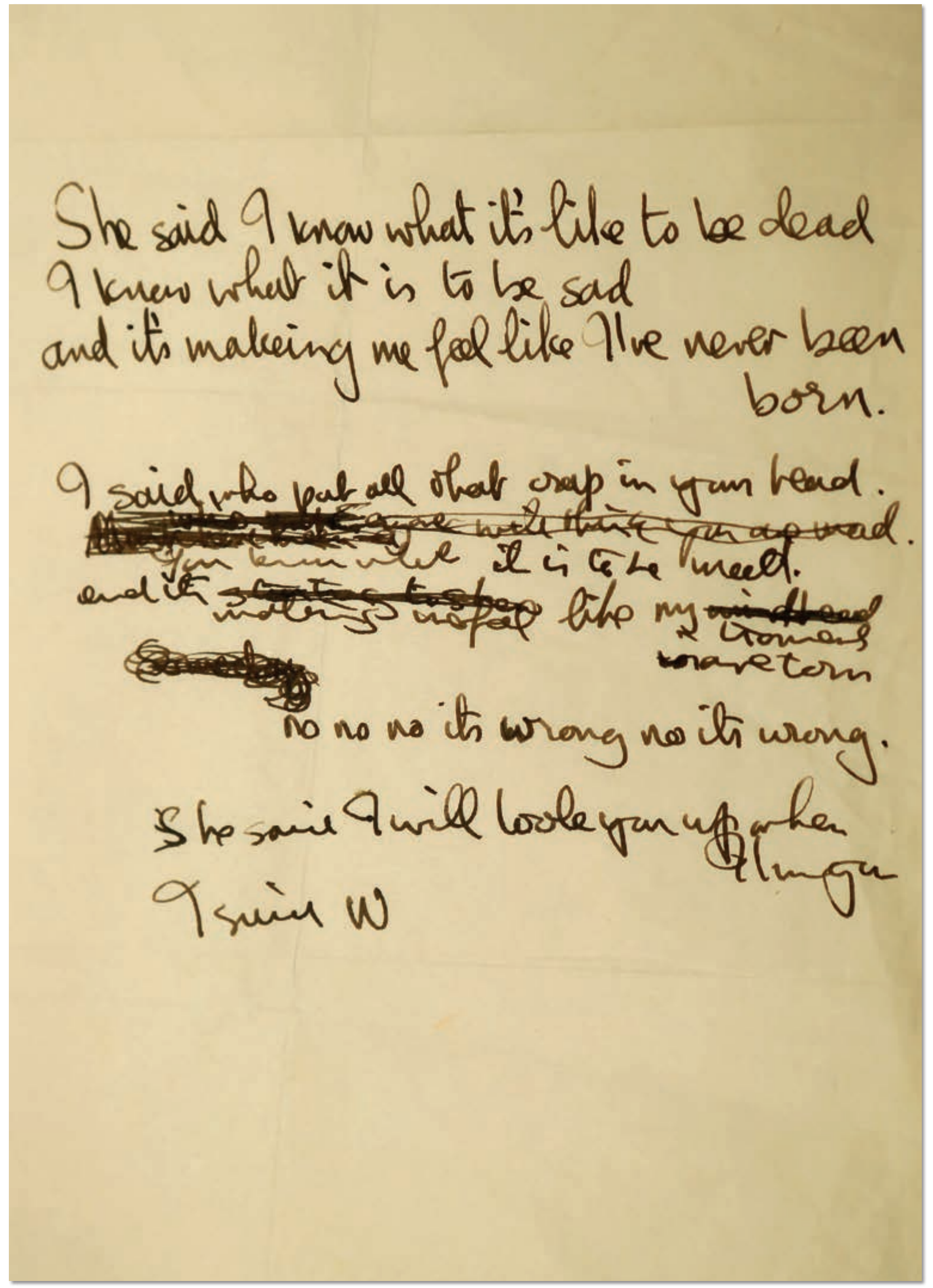
Once the party jollity of 'Yellow Submarine' has faded to black, the mood switches dramatically from a sense of innocent fun to the scary paranoia pervading 'She Said She Said', the closing track on Side One. 'She said, "I know what it's like to be dead,"' is among the most striking first lines of any of The Beatles' songs.

The origin of that chilling phrase dates back to an occasion during a five-day break in The Beatles' 1965 North American tour. Broadcaster Larry Kane, travelling as part of the press corps, described in his book *Ticket to Ride* where and how the group sought refuge in Los Angeles. 'They were staying at a ranch-style house in Benedict Canyon, an exclusive neighbourhood featuring narrow drives and homes set on hilltops. It would take an army ranger to scale the cliffs and penetrate Fortress Beatles. We suddenly had a valuable commodity – time. And this time would create endless opportunities for memorable meetings, extreme fan antics, experimentation with drugs.'

Visitors to the rented house, owned by actress Zsa Zsa Gabor, included Joan Baez and two of The Byrds: Jim (later Roger) McGuinn and David Crosby. Before the group's national breakthrough with 'Mr. Tambourine Man' in May 1965, The Byrds had attracted a following from the young generation of Hollywood actors and filmmakers. Among the hip crowd, who danced to the group's performances at Ciro's on the Sunset Strip, was young actor Peter Fonda. He was the son of venerable star Henry and brother to Jane, whose film *Cat Ballou* was released that summer. 'All of us, the entire band, became tight friends from the get-go,' Peter Fonda remembered. His friendship with The Byrds allowed him to enter 'Fortress Beatles' on 24 August 1965. 'I finally made my way past the kids and the guards,' he told *Rolling Stone* magazine. 'Paul and George were on the back patio, and the helicopters were patrolling overhead. They were sitting at a table under an umbrella in a rather comical attempt at privacy. Soon afterwards we dropped acid and began tripping for what would prove to be all night and most of the next day.'

John and George had taken LSD without their knowledge in spring of 1965 when their coffee was spiked at a dinner party hosted by a dentist. At this point, the drug was not illegal. 'The dental experience' was how George often described his first encounter with LSD. They decided to take the hallucinogenic again in the California sunshine and hoped that Paul and Ringo would join them. 'Paul felt very out of it,' John recalled, 'because we were all slightly cruel, like, "We're taking it and you're not!"' Peter Fonda wrote in his memoir, *Don't Tell Dad*: 'David Crosby came and got me, I don't know why it was me, and said, "George is in trouble…" So I had to go over there and say, "Don't worry about it, George, this is what this drug does… It unlocks the doors of perception."' George was not calmed by Peter Fonda's recollection of how, aged ten, his heart had stopped beating. 'He kept saying, "I know what it's like to be dead, because I shot myself,"' George recounted. 'He'd accidentally shot himself and he was showing us his bullet wound. He was very uncool.' 'John was passing at the time,' Peter Fonda recalled, 'and heard me saying, "I know what it's like to be dead." He looked at me and said, "You're making me feel like I've never been born. Who put all that shit in your head?"'

John's home demo reveals that this strange meeting on a disorienting day in LA inspired the basis of 'She Said She Said' (**CD Sessions Two Track 16 / LP Sessions Side Four Track 8**). His original lyric of 'He said' had changed to 'She said' and 'it's making me feel like my trousers are torn' was eventually cast aside. George lent a hand in the completion of the song. 'The middle part of that record is a different song. John had loads of bits that were unfinished. I made some suggestions and helped him to work them together so they became one finished song. That was a real weld! So I did things like that.' John explained, '"When I was a boy", you see. A lot of early childhood was coming out. That was pure. It was a sad song. It was just an "acidy" song, I suppose.'



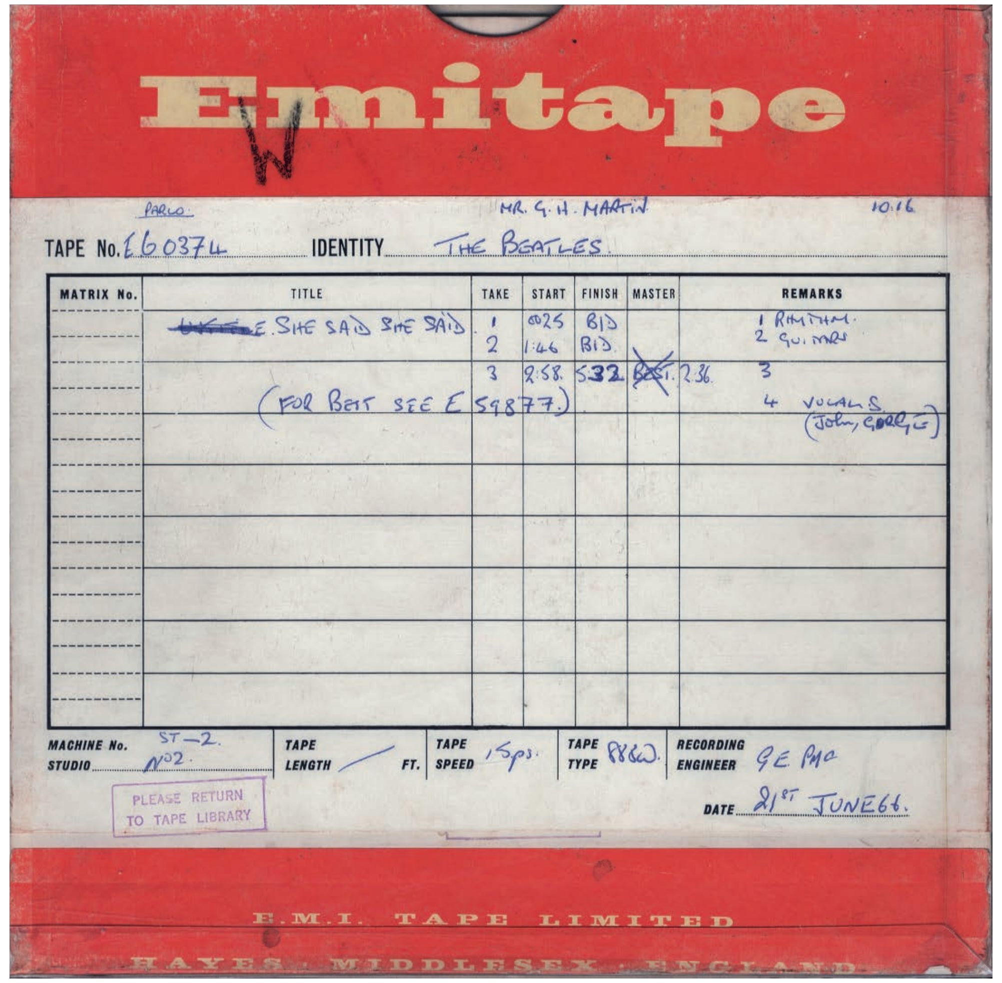
SHE SAID SHE SAID

SIDE ONE **7**

RECORDED: *21 June 1966 – Studio Two, Abbey Road*

JOHN: *lead vocal, harmony vocal, rhythm guitar, organ*
PAUL: *bass*
GEORGE: *harmony vocal, lead guitar*
RINGO: *drums*

MONO AND STEREO MIX: *22 June 1966*



When The Beatles recorded 'She Said She Said', they were hurtling towards an immovable completion date for the album, because live appearances had been scheduled all over the world during the summer of 1966. Since three nights of concerts in West Germany were due to begin on 24 June, there was little room for manoeuvre when they entered Abbey Road on 21 June. During the day, they attended the mono and stereo mixing for a number of tracks. Then at 7.00pm, the group started work on the fourteenth song needed for the LP's running order. Reminiscent of their long day's journey into night on 11 November 1965 to complete their previous album, *Rubber Soul*, The Beatles were again under enormous pressure to deliver what was needed.

They were recorded as they rehearsed the backing track. Ringo's drums and Paul playing bass are heard on track one and the guitars of John and George were recorded on track two. The tape box documents three takes having taken place; the third and only complete take being the one on which overdubs were added. Six more takes, however, follow on the reel that were announced as takes seven to nine and 15 to 17. **CD Sessions Two Track 17 / LP Sessions Side Four Track 9** is take 15. The introductory speech is taken from before takes two and three, performances that were recorded, presumably, once the tape had been wound back to wipe the previous rehearsals. The banter between all four is convivial. 'Keep going. Last track! Last track!' John encourages the others, trying to speed things along.

On track three of take three, John added a lead vocal with George joining him with a harmony and they double-tracked their vocals on four. A reduction mix from take three was then made onto another tape. Called take four, this included both sets of vocals combined on track three. Further overdubs were made on the vacant track four. These included the counterpoint guitar melody heard during the 'When I was a boy…' bridge section, one note played on a Hammond organ that faded up and down, and some extra bass notes.

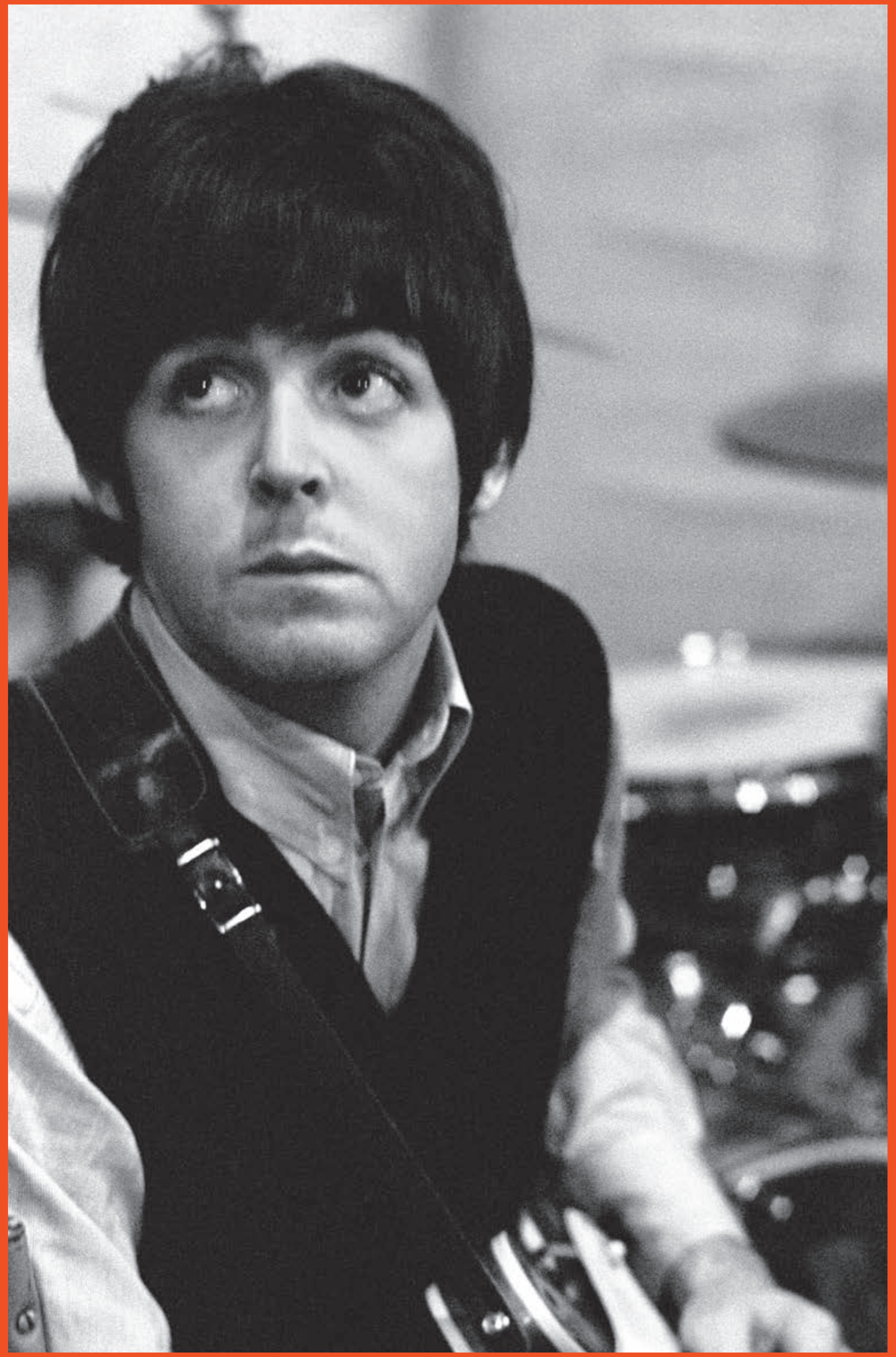
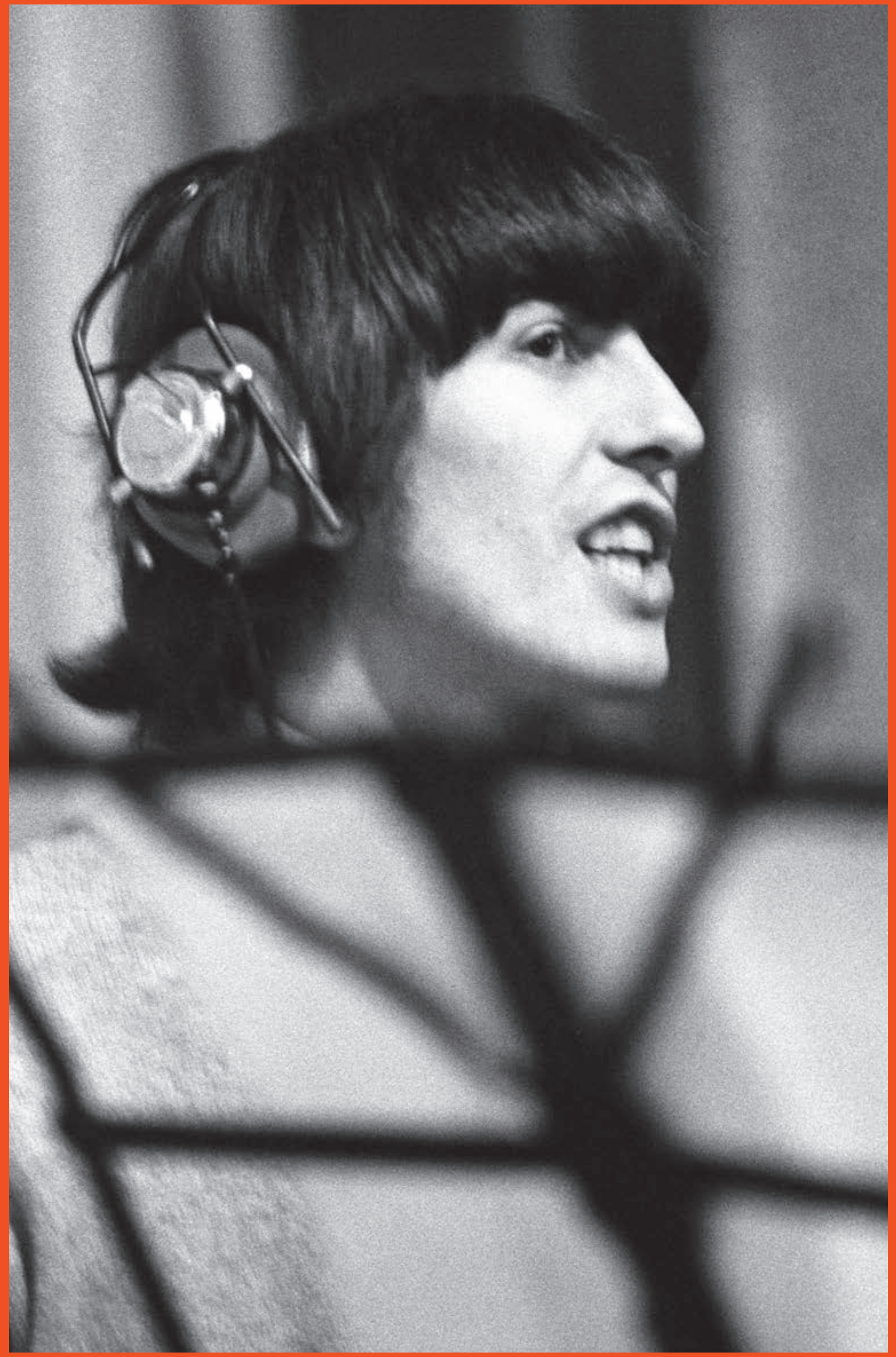
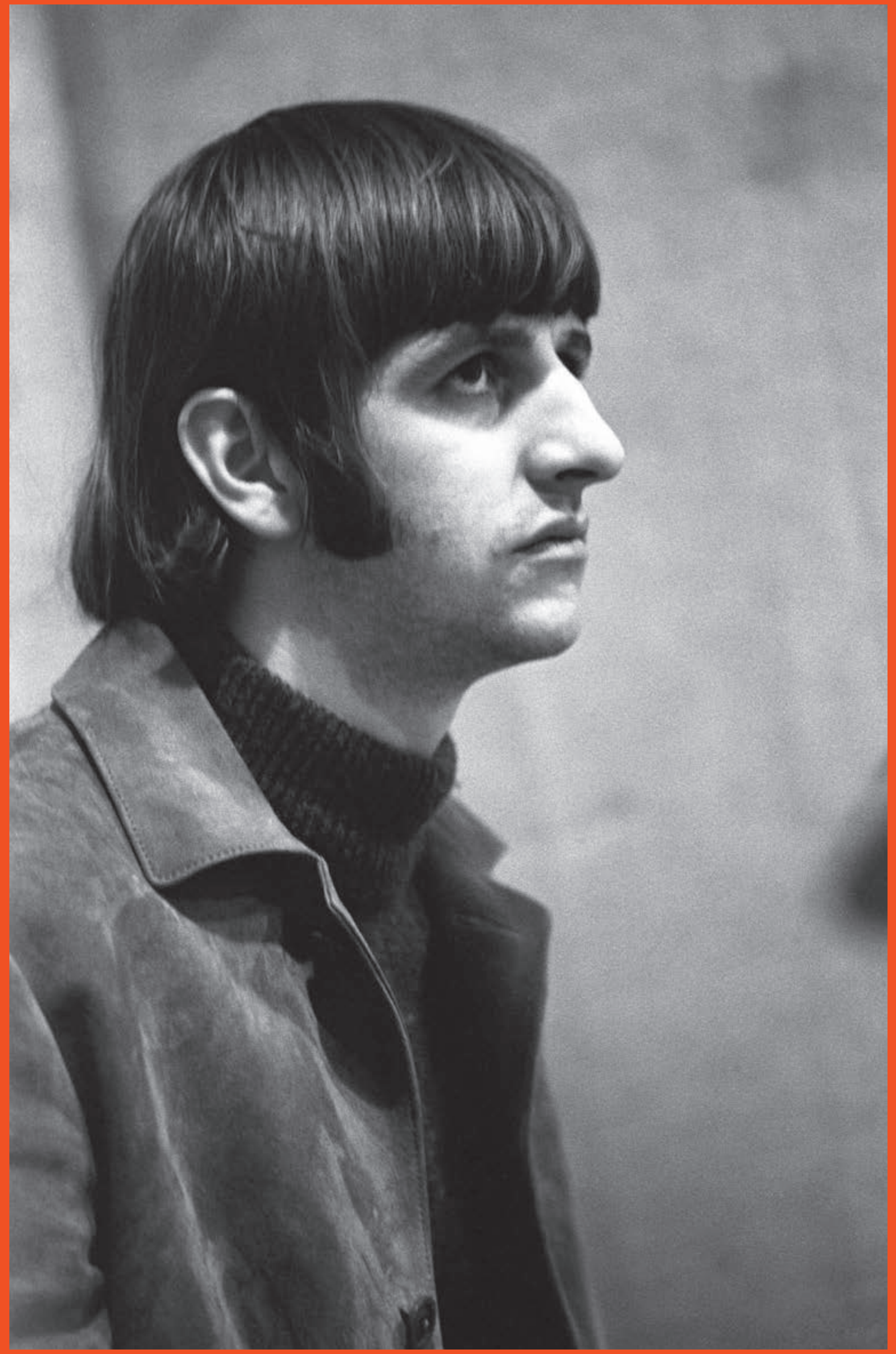
In *Many Years from Now*, Paul confided that, 'I'm not sure, but I think it was one of the only Beatle records I never played on. I think we had a barney or something and I said, "Oh, fuck you!" and they said, "Well, we'll do it." I think George played bass.' It is pretty certain, however, that Paul is heard on the original rhythm track containing bass and drums. From 1'55" into the song, there are some more bass notes played on the organ after Paul had left the studio.

The disagreement that happened in the dead of night seems to have been about how to resolve differing ideas for the arrangement. A recording sheet in the Abbey Road archive indicates a piano was added to the song at one stage, but no trace of the instrument remains on the tapes. Two and a half years later, John and Paul referred to the song during a candid discussion at Twickenham Film Studios. Director Michael Lindsay-Hogg had organised a clandestine recording of John and Paul discussing why George had suddenly abandoned their rehearsals for a live concert and, as far as anyone knew on this day in January 1969, left the group.

John: Now the only regret about the past numbers is when, because I've been so frightened, I've allowed you to take it somewhere I didn't want…
Paul: Yeah.
John: … and then that my only chance was to let George take over, or interest George in it, because I knew he'd…
Paul: 'She Said She Said'…
John: 'She Said She Said'.

By four in the morning of 22 June 1966, the last song for *Revolver* had been wrapped up. It was given its final mono and stereo mixes later that evening. The following day, The Beatles were on a flight to Munich for their opening batch of concerts staged during the summer of 1966. Although 'She Said She Said' is the only song on the LP to be completed in just one session, it was not adversely affected by the enforced rush to record it. It fizzes with energy and creativity. 'The guitars are great on it,' John enthused in 1980.

In the American TV show *Inside Pop: The Rock Revolution*, broadcast in 1967, composer and conductor Leonard Bernstein expressed his admiration for the 'remarkable song'. Focusing on the change of time signature for the bridge, he demonstrated how 'it goes nicely along in 4/4, then there's a sneaky switch to three-quarter time for a whole passage [until] we're back again safely in the old 4-beat. Such oddities as this are not just tricks or show-off devices. In terms of pop music's basic English, so to speak, they are real inventions.'

GOOD DAY SUNSHINE

1

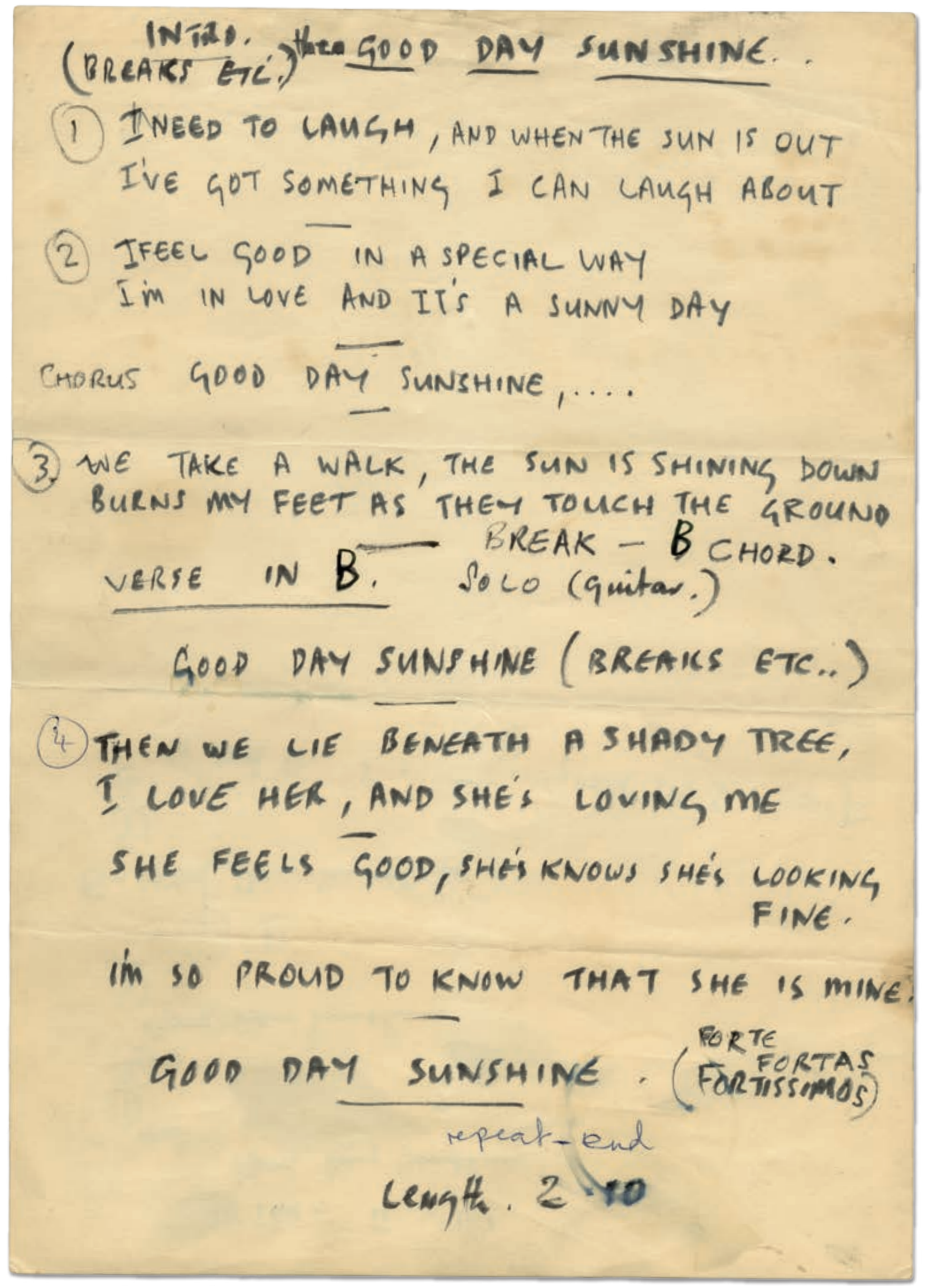
SIDE TWO

RECORDED: *8 and 9 June 1966 – Studio Two, Abbey Road*

PAUL: *lead vocal, harmony vocal, piano, handclaps*
JOHN: *harmony vocal, tambourine, handclaps*
GEORGE: *harmony vocal, bass, handclaps*
RINGO: *drums, handclaps*

GEORGE MARTIN: *piano solo*

MONO AND STEREO MIX: *22 June 1966*


INTRO. (BREAKS ETC.) three GOOD DAY SUNSHINE.
1 I NEED TO LAUGH, AND WHEN THE SUN IS OUT
I'VE GOT SOMETHING I CAN LAUGH ABOUT
2 I FEEL GOOD IN A SPECIAL WAY
I'M IN LOVE AND IT'S A SUNNY DAY
CHORUS GOOD DAY SUNSHINE, ...
3 WE TAKE A WALK, THE SUN IS SHINING DOWN
BURNS MY FEET AS THEY TOUCH THE GROUND
BREAK – B CHORD.
VERSE IN B. SOLO (guitar.)
GOOD DAY SUNSHINE (BREAKS ETC..)
4 THEN WE LIE BENEATH A SHADY TREE,
I LOVE HER, AND SHE'S LOVING ME
SHE FEELS GOOD, SHE KNOWS SHE'S LOOKING FINE.
I'M SO PROUD TO KNOW THAT SHE IS MINE
GOOD DAY SUNSHINE. (FORTE FORTAS FORTISSIMOS)
repeat-end
Length. 2 10

● Following the dark incantations at the end of 'She Said She Said', the mood brightens once the LP is flipped over and the stylus settles into the groove of Side Two. The vamped chords of 'Good Day Sunshine' introduce a celebration of being in love on a perfect summer's day. 'She feels good,' Paul sings in the third verse. 'She do!' John answers in the background.

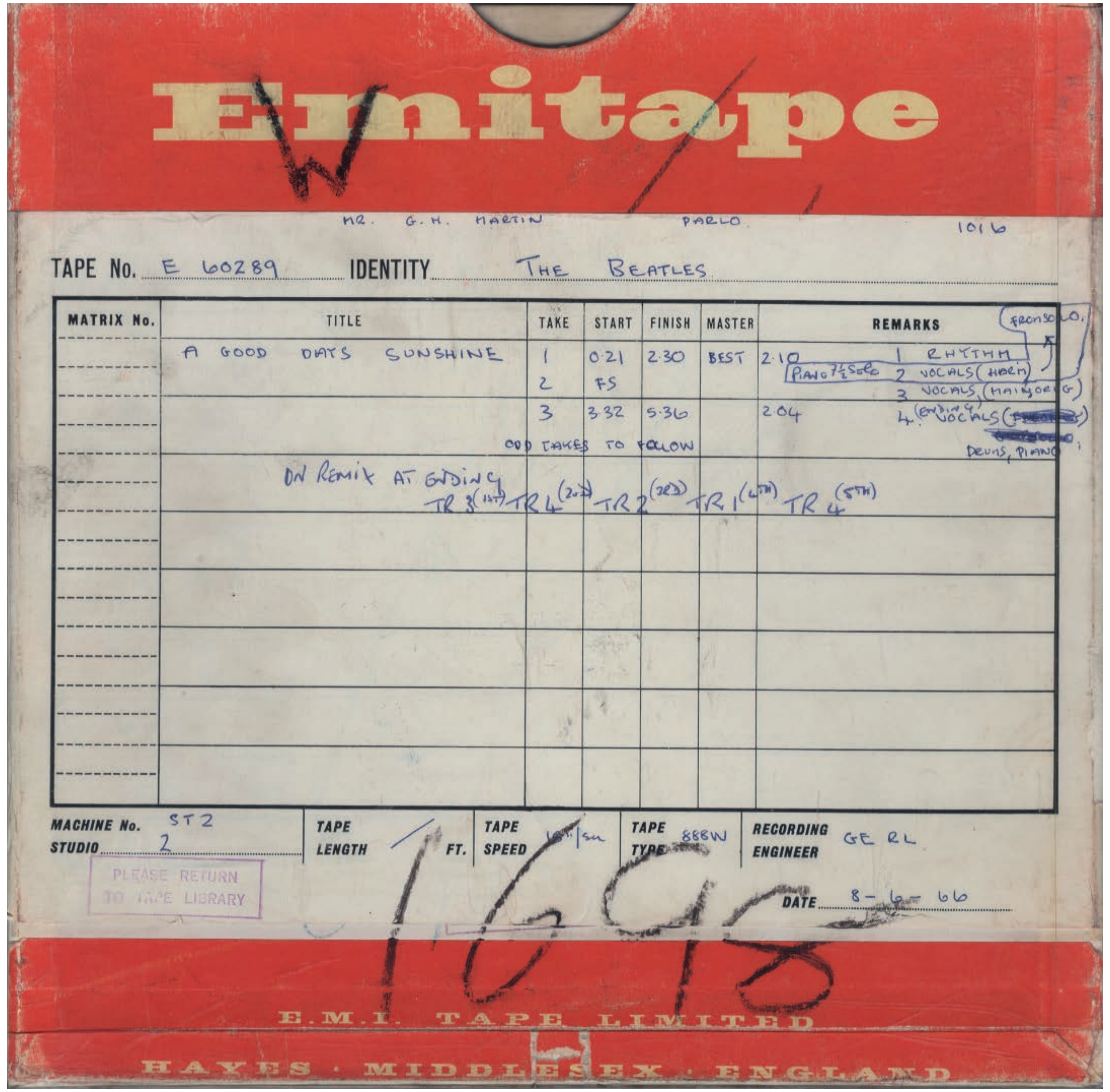
'Wrote that out at John's one day,' Paul remembered. 'The sun was shining. It's really a very happy song.' While he waited for John to draw back the curtains, Paul was keen to create a song with the same 'old-timey' feel-good atmosphere as a single currently spinning on the decks of pirate radio ships: 'It was really very much a nod to The Lovin' Spoonful's "Daydream" – the same traditional, almost trad-jazz feel,' Paul revealed. 'That was our favourite record of theirs. "Good Day Sunshine" was me trying to write something similar to "Daydream".'

The Lovin' Spoonful had scored two American hits in 1965 with their joyous singles 'Do You Believe In Magic' and 'You Didn't Have To Be So Nice'. Their third single, 'Daydream', gave the group their first success in the UK around the time that 'Good Day Sunshine' was written and recorded. As had happened with The Byrds, a bunch of musicians embedded in the folk music scene had redrawn their musical course when they saw The Beatles on *The Ed Sullivan Show* on 9 February 1964. Two future members of The Lovin' Spoonful – John Sebastian and Zal Yanovsky – watched The Beatles' American live TV debut at the house of Cass Elliot (later of The Mamas and The Papas) in New York. 'It was a pivotal moment,' John Sebastian recalled.

Writing for *Crawdaddy!* magazine in September 1966, Paul Williams picked up on the creative interplay between The Beatles and the American groups they had inspired. 'The impact of The Lovin' Spoonful on British groups is excellent evidence of how alive rock 'n' roll is today,' he pointed out. 'Everyone learns from everyone else and the music just keeps getting better. "Sunshine" is a "Daydream"-inspired number full of good thoughts and fine piano-playing. It grows on you like lichen, humble, unspectacular, but very lovable.'

When The Lovin' Spoonful played at the Marquee Club in London on 18 April 1966, soon after the UK release of 'Daydream', John and George were in the audience with other admirers of the band from the British music scene, including Eric Clapton. Having met The Lovin' Spoonful after the London show, they socialised backstage again in 1966 when The Beatles returned to Shea Stadium in New York. Nevertheless, John Sebastian remained unaware that his song had inspired 'Good Day Sunshine' until Paul mentioned the connection in an interview in 1984. 'One of the wonderful things The Beatles had going for them is that they were so original that when they did cop an idea from somebody else, it never occurred to you,' he told Steve Turner. 'I wrote the song while trying to approximate the feel on one guitar of "Baby Love" [the number one by The Supremes written by Holland-Dozier-Holland]. Sometimes you attempt to cop something and what you come up with is very much your own.'

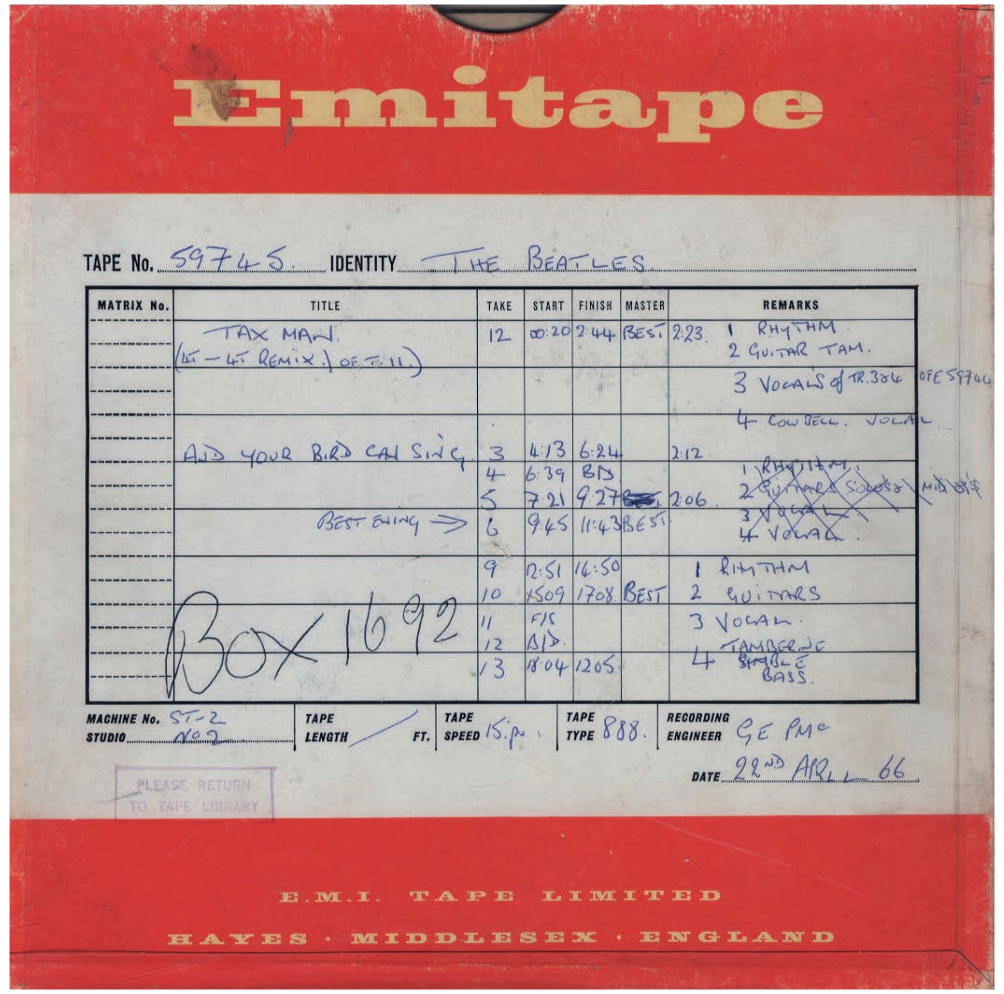
Recording began at EMI Studios in Abbey Road on 8 June 1966 at 2.30pm and continued for 12 hours. The tape box and



recording sheet for the session both show the song's title as 'A Good Day's Sunshine' and list three takes. There are actually six takes on the reel. 'Wow! I came in at about eight on that count-in,' Paul says after the breakdown of take five. There had probably been more takes before the tape was spooled back to the start to record over them. All of the takes consisted of a performance of the 'rhythm' recorded to track one of the four-track tape. Paul plays piano; bass guitar is by George, Ringo is drumming while John adds tambourine.

The performance chosen for overdubbing was called take one. On track three, Paul is heard singing the lead vocal with harmony vocals in the choruses from John, George and Paul. Further additions were made during the next day's session from 2.30 to 8.00pm. Track four has extra cymbals, a bass drum and a second piano part, including the burst of boogie heard after 'Then we lie beneath the shady tree'. Handclaps were recorded on track two, which was also used for a brief piano solo played by George Martin in a vaudeville style. 'Both John and I had grown up while the music hall tradition was still very vibrant, so it was always in the back of our minds,' Paul commented in *The Lyrics*. 'There are lots of songs about the sun and they make you happy: "The Sun Has Got His Hat On" or "The Sunny Side Of The Street".' The jaunty solo was recorded with the tape machine running at half-speed – 7.5 inches per second. This made it easier to play at a slower tempo, while remaining in the same key. When heard at the correct speed, the pitch was raised. For the overlapping canonical harmonies at the end, the vocals alternated between tracks one, two and four.

The vibrant 'Good Day Sunshine' launched the second side of *Revolver* and became an instant favourite when the LP was released. When the songwriters worked on it beside John's swimming pool with the sun shining down, they had, of course, no idea how long their new song would endure or how it might be used in a way that was out of this world. Throughout the history of Space Shuttle flights from 1981 to 2011, NASA used a variety of songs to wake up their astronauts. 'Good Day Sunshine' was chosen as an alarm call three times. It was also played live by Paul's band to the Expedition 12 crew aboard the International Space Station in 2005. On Day 8 of the 135th and final Space Shuttle flight, the four crew members were roused by a live version from Paul followed by a recorded message: 'Good morning, guys! Wake up and good luck on this your last mission. Well done.' Mission specialist Rex Walheim thanked Paul for his good wishes and observed that, 'People all around the Earth love Paul McCartney's music and, boy, you can rest assured that people all above the Earth love this music too.'



AND YOUR BIRD CAN SING

VERSION ONE
RECORDED: *20 April 1966 – Studio Two, Abbey Road*

JOHN: *lead vocal, rhythm guitar*
PAUL: *harmony lead vocal, bass, lead guitar*
GEORGE: *harmony vocal, lead guitar*
RINGO: *drums, tambourine*

VERSION TWO (RELEASED ON REVOLVER)
RECORDED: *26 April 1966 – Studio Two, Abbey Road*

JOHN: *lead vocal, rhythm guitar, handclaps*
PAUL: *harmony lead vocal, bass, lead guitar, handclaps*
GEORGE: *harmony vocal, lead guitar, handclaps*
RINGO: *drums, tambourine, handclaps*

MONO MIX FOR US ALBUM "YESTERDAY"…AND TODAY: *12 May 1966*
STEREO MIX FOR REVOLVER: *20 May 1966*
MONO MIX FOR REVOLVER: *6 June 1966 (edited on 8 June 1966)*

SIDE TWO **2**

John was often the harshest critic of his work. Asked about 'And Your Bird Can Sing' by *Hit Parader* magazine in 1971, he described it as 'another horror'. He had not changed his opinion when the song was mentioned in one of his last interviews in 1980. John quickly dismissed it as 'another of my throwaways'. This is a minority view. Talking about The Beatles' catalogue in 2009, Slash from Guns N' Roses revealed, 'My ultimate favourite is "And Your Bird Can Sing". The dual guitars they are playing sound like they're from heaven to me.' Listening to the multi-track tape of 'And Your Bird Can Sing' for the series *McCartney 3, 2, 1*, Paul smiled as he told Rick Rubin, 'You can hear the excitement of us just making stuff up, can't you?'

Perhaps John had been unhappy with the song's enigmatic words. Inevitably, in internet forums and various publications, there are a range of ideas about who the person addressed in the song might be – ranging from Mick Jagger to Frank Sinatra. John gave no clues. He had used the colour green to indicate envy in 'You Can't Do That' – 'Everybody's green, 'cause I'm the one who won your love.' But why, in this song, is a bird green? Was 'bird' intended to be English slang for 'girl'? The subtitle of 'Norwegian Wood (This Bird Has Flown)' may have had that double meaning. Paul recalled his collaboration with John: 'I seem to remember working on that middle-eight with him, but it's John's song – 80-20 to John.' A handwritten lyric sheet preserved in the Northwestern University Music Library in Evanston, Illinois shows the song's original title was 'You Don't Get Me'.

Recorded early in the *Revolver* sessions, two versions in different keys were made of the song. The tape from the session on 20 April 1966 contains two takes of The Beatles' first attempt that was played in D major. Take one features a recording made on track one of the 'rhythm' – drums and two guitars. The combination of John's rhythm guitar and George's Rickenbacker 12-string is reminiscent of the jingle-jangle sound that The Byrds were known for at the time. Of course, the guitarists in The Byrds – Roger McGuinn and David Crosby – had been inspired in the first place by hearing The Beatles' *A Hard Day's Night*.

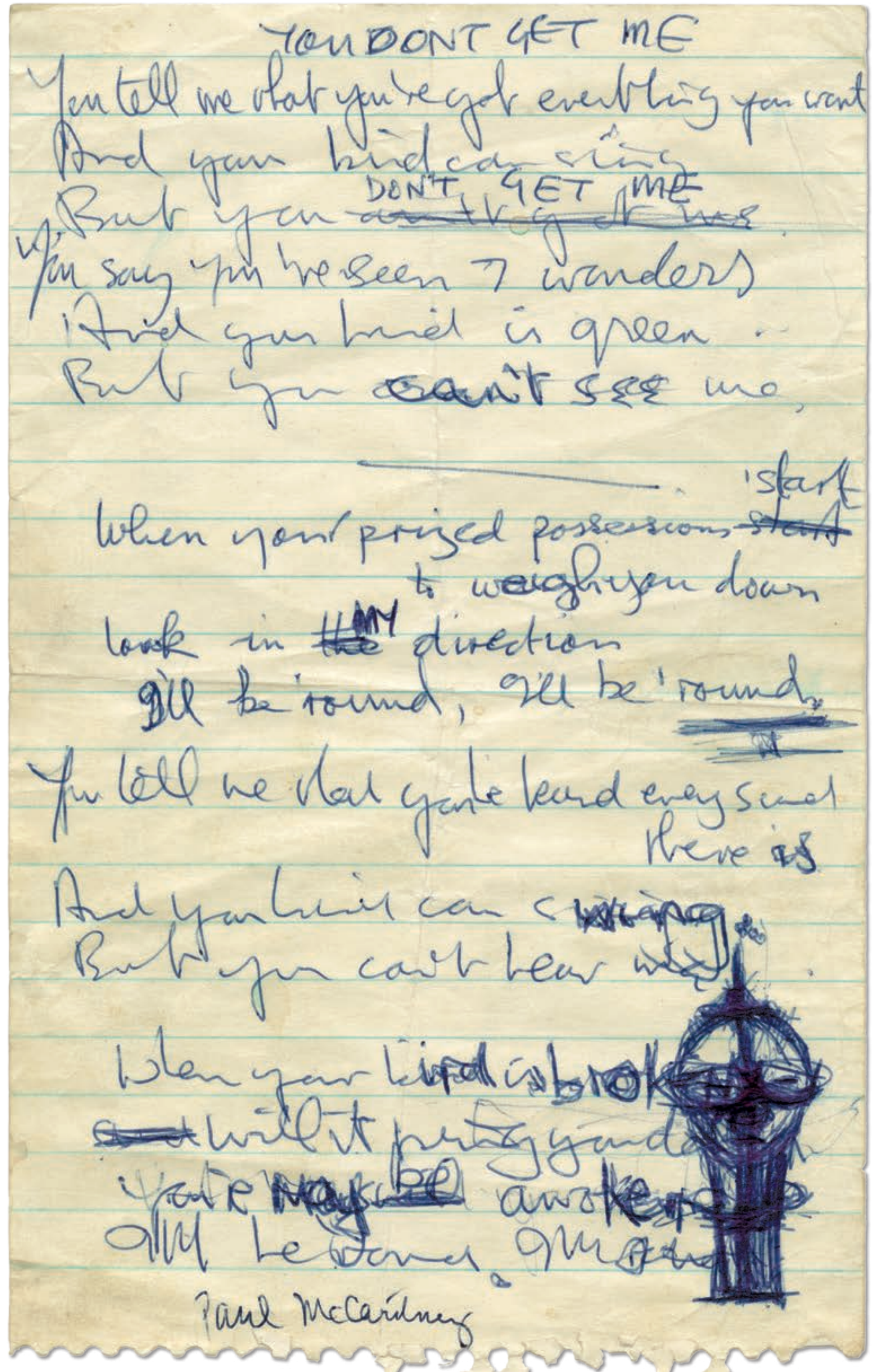
Overdubs were made over the core rhythm backing on take two. On track three, John and Paul sang the lead vocals together and were joined at various points by George. There is also a lead guitar part doubling the intricate riff on this track. Track two contains Paul's bass guitar, tambourine, John's vocals for the two middle-eights and extra lead guitar riffs. A mix of these three tracks is on **CD Sessions One Track 13 / LP Sessions Side Two Track 6**. Track four preserved John and Paul trying to double-track the vocals they had first recorded on track three but, instead, giggling through most of the song. 'You couldn't have released it at the time,' Paul stated when that humorous overdub was first unveiled on *Anthology 2*. 'But now you can. Sounds great just hearing us lose it on a take.' George Martin agreed: 'You can't help laughing with them, it's so funny.' **CD Sessions One Track 14 / LP Sessions Side Two Track 7** is a new mix that omits the original vocals recorded on track three to highlight John and Paul 'losing it'.

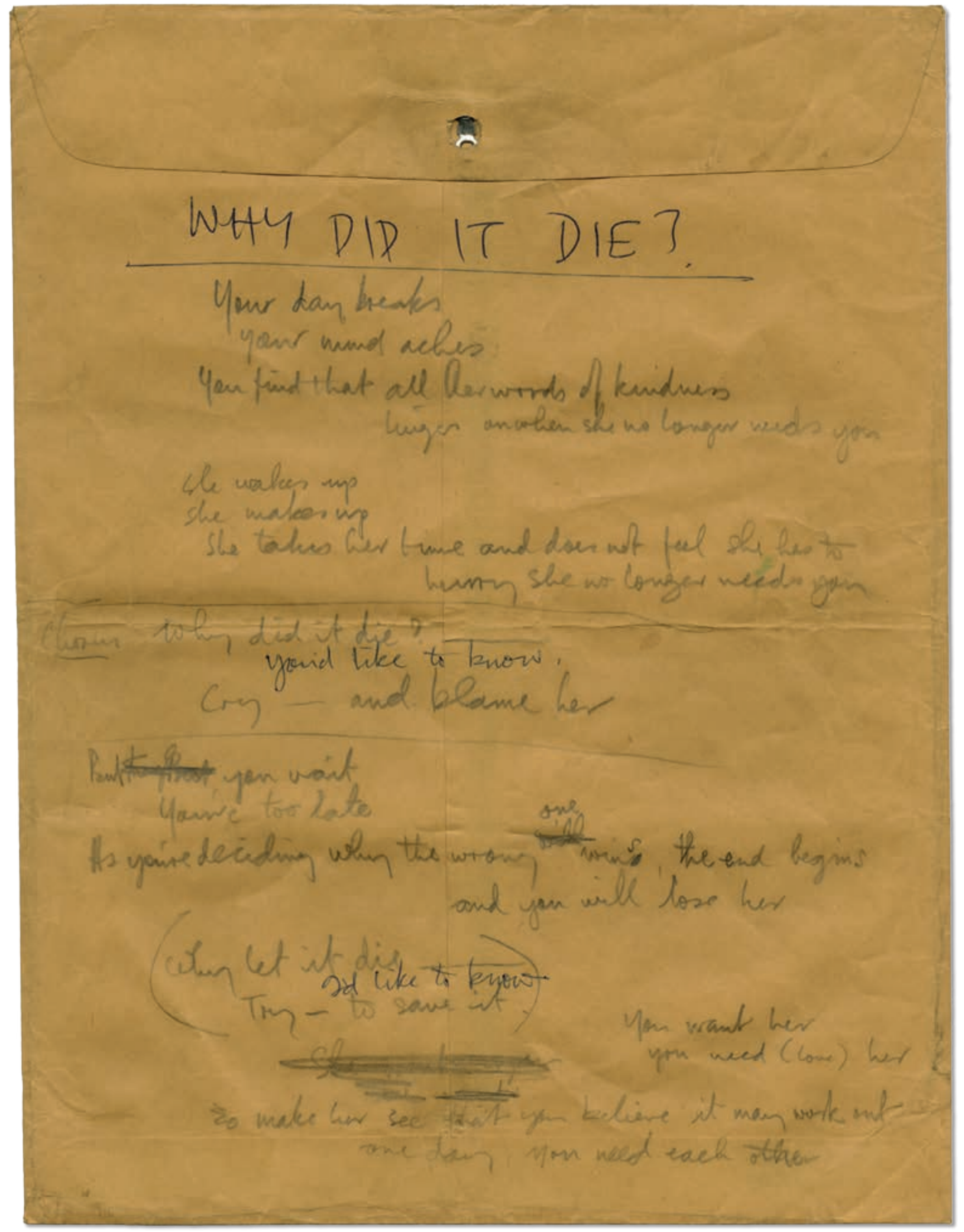
The Beatles decided to remake the song in a session that took place six days later. On 26 April 1966, they had raised the key by a tone to E major. 'Quite brisk, er, moderato, foxtrot,' John joked before the first take (labelled take three on the tape box), remembering the tempo descriptions on the labels of 78rpm discs of dance band music. This time around, the attempts at recording the rhythm backing included Paul playing bass along with John and George on guitars and Ringo's drums. At one stage in the session, take five was considered the best and overdubs were made (**CD Sessions Two Track 1 / LP Sessions Side Three Track 1**). For this performance, track one included bass, rhythm guitar and drums; the lead guitar riffs played by George were recorded on track two. John's lead vocal with Paul's harmony is on track four. 'Best' – written next to take five – was crossed out on the tape box, however, because the group continued to perform more takes of the instrumental backing.

By the time they had reached take ten, the basic rhythm consisted of drums and John's guitar on track one with George and Paul playing guitars on two. 'Quite a complicated little line that goes through the middle-eight,' George commented. 'It's a harmony riff,' Paul recalled. 'George and I would work out a melody line, then I would work out the harmony to it. So we'd do it as a piece. It's just the two of us live.'

Vocals and handclaps were then overdubbed on track three; bass guitar, tambourine and an extra drum part – made with a cymbal and hi-hat – were recorded on track four. Since the ending of take six was preferred, the instrumental coda of that performance was also given an overdub of bass, tambourine, cymbal and hi-hat on track four and guitars on track two. After the song was mixed, this passage from take six was edited to take ten. A mono mix, made especially for Capitol Records on 12 May 1966, was sent to America for inclusion on the compilation *"Yesterday"… And Today*, released on 15 June. Two stereo mixes were made for the US and UK on 20 May 1966. Capitol, however, had already rushed through a 'fake' stereo pressing of *"Yesterday"…And Today* by using a duophonic mix. This was created from the already-received mono mix by spreading the low to high frequency range of the recording from left to right. The final mono master for the UK was completed on 8 June 1966 by editing together sections from take ten and six mixed two days earlier.

A seminal Beatles recording that has inspired successive waves of bands power-driven by chiming guitars, 'And Your Bird Can Sing' found an alternative life soon after its release. It was chosen as the theme tune for the third season of the cartoon series *The Beatles* broadcast in the USA in 1967. An episode from that year took the song's words at face value by showing the group's animated avatars playing it, while also trying to net the 'green double-breasted tropical worsted' bird. The bizarre scene is a good illustration of how far the group's cartoon image had become disconnected from the reality of The Beatles' world represented by *Revolver*. In retrospect, George did admit that the animated shows 'were so bad or silly that they were good, if you know what I mean.'





FOR NO ONE

SIDE TWO

3

RECORDED: *9 and 16 May 1966 – Studio Two, Abbey Road; 19 May 1966 – Studio Three, Abbey Road*

PAUL: *vocal, piano, clavichord, bass*
RINGO: *drums, tambourine, maraca*

ALAN CIVIL: *French horn*

MONO AND STEREO MIX: *21 June 1966*

● One of Paul's first observational songs, he has noted its connection to a later composition that became his first solo single: '"Another Day" and "For No One" could be in the same musical. The same girl could go through both those songs. I was thinking of the same kind of character – the working girl on her own; the girl in the bed-sit. When I came to write "Another Day", I thought this is the same girl, who woke up and made up in "For No One".' The melancholy mood pervading 'For No One' is conveyed with word economy. 'I think that's one of the nice things about the English language,' Paul mused, 'that you can take things in multiple ways, "Your day breaks" works on the level of both "your day begins" and "your day is broken" and "She makes up" is working in a couple of ways: putting on your make up and making up after an argument.'

Paul began writing the song in Klosters near Davos during a vacation in March 1966 with long-term girlfriend Jane Asher. 'I was on my first skiing holiday. I'd done a bit of skiing in [the film] *Help!* and quite liked it, so I went back and ended up in a little bathroom in a Swiss chalet writing "For No One". That's often when I write stuff, on holiday. I'm just sort of relaxed and there's maybe not much to do.' The song's original title was 'Why Did It Die?' Preserved in the Northwestern University collection of handwritten lyrics, the first draft includes the phrase 'Why let it die / I'd like to know / Try – to save it'. Paul explained in *The Lyrics* that 'I'm talking about two people who've broken up, but obviously, as with any writer, it all comes from your own experience, and inevitably you're talking about yourself. "And in her eyes you see nothing / No sign of love…" It's a horrible moment when you've broken up with someone, and you look at them … and none of that old feeling is there.'

John and George were not involved in the recording of 'For No One'. In a four-hour evening session on 9 May 1966, Paul and Ringo worked on the instrumental backing. Paul played piano, recorded to track two of the tape, with Ringo drumming at the same time on track three. There were ten takes, but only three were complete. **CD Sessions Two Track 9 / LP Sessions Side Four Track 1** is a mix of take ten with the additional instruments that had been added to track one. A clavichord, a vintage keyboard associated with works by Haydn and Bach, was recorded on track one. It is a close cousin of the harpsichord, except that its strings are struck rather than plucked. George Martin revealed in the 17 June 1966 edition of pop paper *NME* that on the forthcoming album there was 'an instrument I bought myself! No, I can't tell you what it is just yet, or where I got it. All I can say is it cost me £110 [a sum equivalent to around £1,700 pounds in 2022]!'

In an interview for the following week's *NME*, Paul was asked about 'the mystery instrument'. 'Why the Mystery? It's only a clavichord and it makes a nice sound. There's no real weird stuff on this LP. Anyway, I've stopped regarding things as way-out any more.' When George Martin was first featured in the BBC radio series *Desert Island Discs* in 1982, his choice for a luxury item, should he be castaway alone on an island, was a clavichord. Recalling the 'For No One' session in *NME*, he said, 'I brought it in from my home, because I thought it had a nice sound. It was a very strange instrument to record, and Paul played it.' There are also a maraca and extra cymbals recorded on track one.

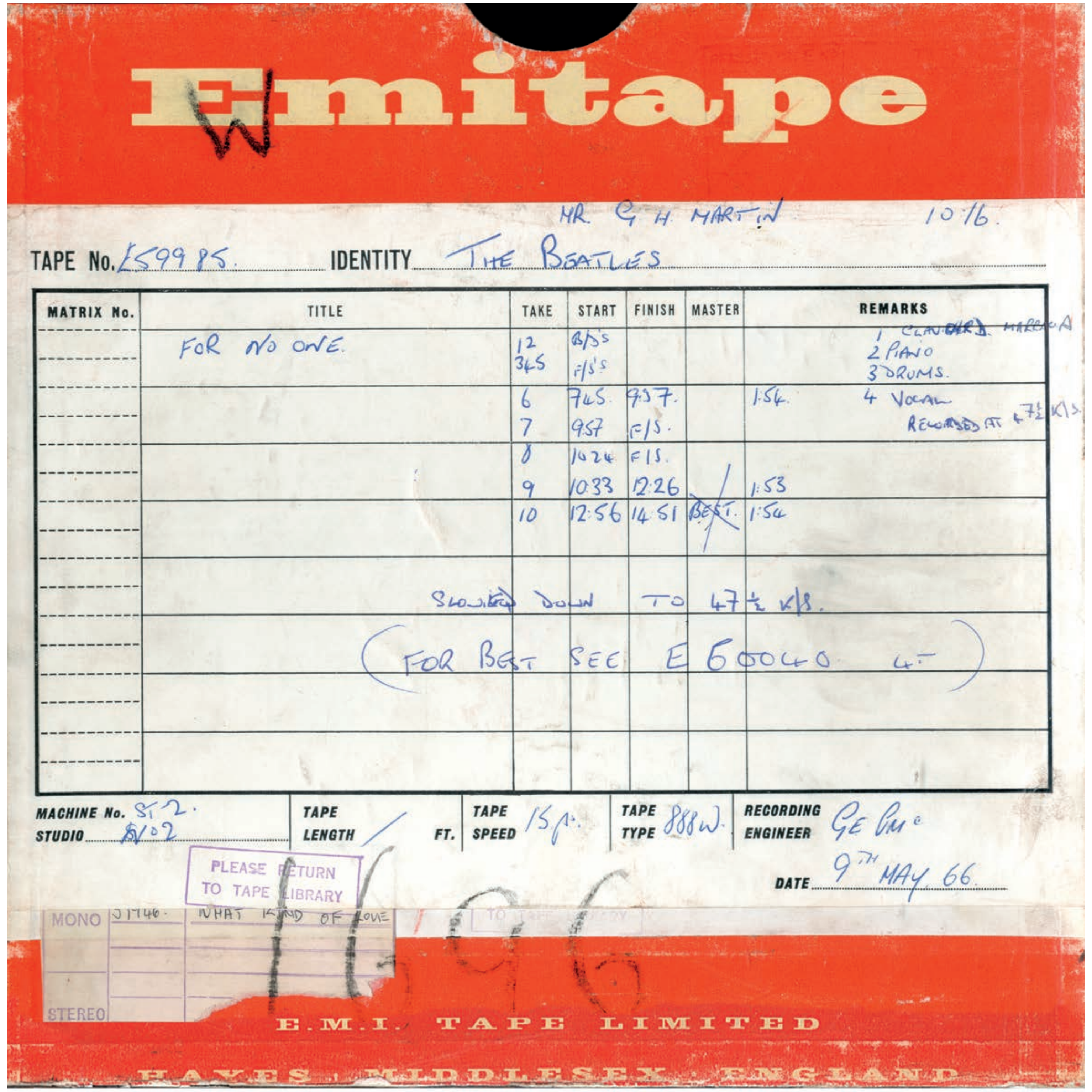
On 16 May, Paul's vocal was recorded on track four with the tape machine made to run slower by being powered at 47.5 kilocycles per second. This slowed the tempo slightly and lowered the pitch of the song's original C major key by around a semitone. Usually, this process was used in order that the tonal quality of the voice would be altered when the tape speed was returned to normal. Not this time. When reduction mixes 13 and 14 were made from take ten onto another reel of tape, the playback machine ran at 47.5 kilocycles so that Paul's vocal remained in the same register as when it was recorded. Tracks two, three and four were mixed together to track one and the vocal on track four was transferred to four on the new tape. On track three of take 14, Paul added bass and Ringo played tambourine.

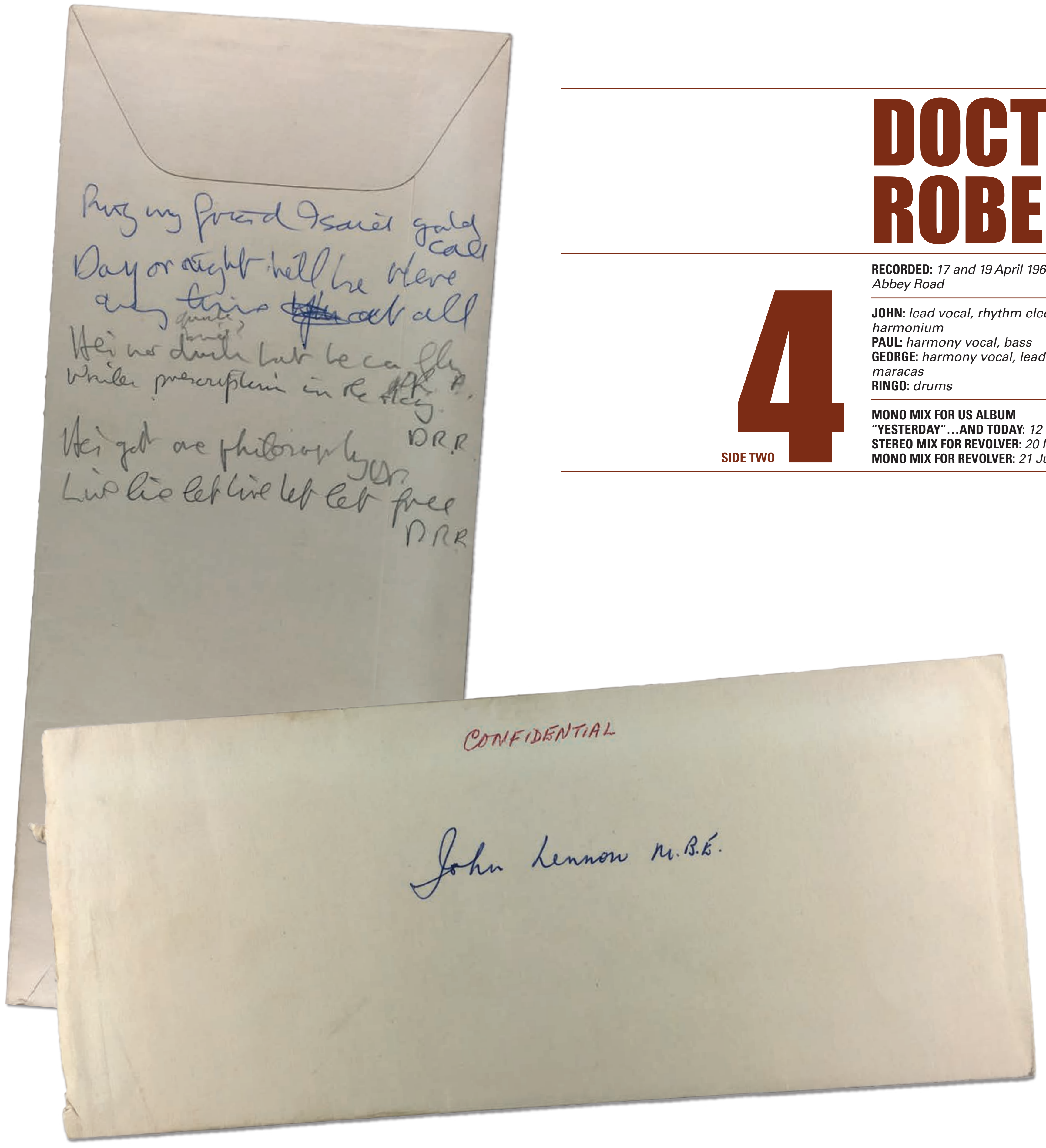
A final musical masterstroke was recorded on track two in a four-hour evening session on 19 May. 'I was interested in the French horn,' Paul recalled, 'because it was an instrument I'd always loved from when I was a kid. It's a beautiful sound, so I went to George Martin and said, "How can we go about this?" He said, "Well, let me get the very finest." That was one of the great things about George. He knew how to obtain the best musicians and would suggest getting them. On this occasion, he suggested Alan Civil, who, like all these great blokes, looks quite ordinary at the session – but plays like an angel.'

At the time of the recording, Alan Civil was the principal horn player in the New Philharmonia Orchestra. Later in 1966, he would join the BBC Symphony Orchestra, where he stayed for 22 years. Paul remembered how he and George Martin were a little mischievous when devising the solo for one of the foremost virtuosos on the instrument. 'George asked me, "Now, what do you want him to play?" I said, "Something like this," and sang the solo to him, and he wrote it down.' George was aware that the *obligato* included a note that was officially a tone and a half outside the range of the French horn, but decided to keep it in anyway. 'Alan Civil knew what we were up to and played it,' Paul smiled. 'These great players will do it. Even though it's officially off the end of their instrument, they can do it. They're quite into it. It's a nice little solo.'

The only problem Alan Civil remembered facing at the session was caused by how the initial recording in C major had been slowed down. 'They played the existing tape to me, which was complete, and it was "in the cracks" – neither B-flat nor B-major. This posed a certain difficulty in tuning my instrument. I played it several times, each take wiping out the previous attempt.' For playing the French horn solo that was partly repeated under the song's last verse, Alan Civil received a top session fee of 52 pounds and ten shillings (a value equivalent to around £1,000 today). In February 1967, he returned to Abbey Road for another Beatles booking as a member of the orchestra added to 'A Day In The Life'.

The brief but integral contribution Alan Civil made to 'For No One' was immortalised by his name appearing on the LP sleeve of *Revolver*. 'Even now,' he reflected in 1988, 'while only a few people come up to me and say, "I do like your Mozart horn concertos," so many others say, "See that big grey-haired old chap over there? He played with The Beatles!" For me, it was just another day's work, the third session that day in fact, but it was very interesting.'





DOCTOR ROBERT

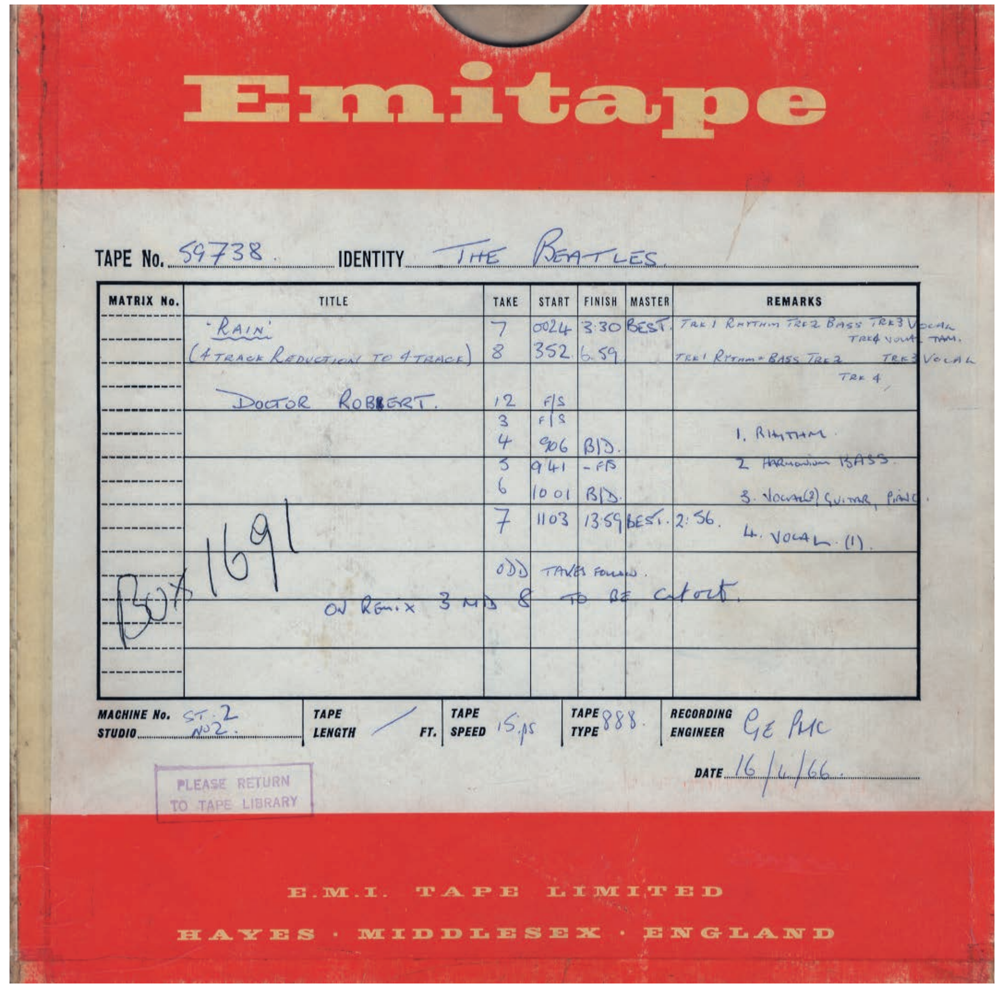
4

SIDE TWO

RECORDED: *17 and 19 April 1966 – Studio Two, Abbey Road*

JOHN: *lead vocal, rhythm electric guitar, harmonium*
PAUL: *harmony vocal, bass*
GEORGE: *harmony vocal, lead electric guitar, maracas*
RINGO: *drums*

MONO MIX FOR US ALBUM "YESTERDAY"...AND TODAY: *12 May 1966*
STEREO MIX FOR REVOLVER: *20 May 1966*
MONO MIX FOR REVOLVER: *21 June 1966*



With *Revolver*, the subject matter of The Beatles' songs was widened to include topics that were far removed from the usual romantic focus in pop music. By this point in the album, a varied cast of characters had been introduced: a voracious taxman, the lonely people Eleanor Rigby and Father McKenzie, a crew of jolly submariners and a girl saying that she knew what it was like to be dead. They were joined by 'Doctor Robert' – and there would be more to come in 1967: Sgt. Pepper, Billy Shears, Lucy in the sky, Mr Kite and Rita the meter maid. 'John and I thought it was a funny idea,' Paul recalled, 'the fantasy doctor, who would fix you up by giving you drugs. It was a parody on that idea. It's just a piss-take.'

The song is, indeed, tongue-in-cheek with witty wordplay and wry jokes. This being a song by The Beatles, however, there has been much speculation about whether 'Doctor Robert' is based on a real person. There were knowing looks in 1966 from the London avant-garde crowd, who thought the song must be about the art dealer and friend of The Beatles, Robert Fraser. Although Barry Miles, who moved within that coterie, acknowledges Robert Fraser 'was always a walking pharmacy', he attributes the inspiration for the character to Dr Robert Freymann. In the 1960s, a large number of high-profile and wealthy clients would visit the Upper East Side, Manhattan clinic of the German-born doctor to receive a vitamin B12 shot mixed with a heavy dose of methedrine. 'As far as I know, neither John nor I ever went to a doctor for those kind of things,' Paul stated. 'But there was a fashion for it and there still is. Change your blood and have a vitamin shot and you'll feel better.' One line, 'My friend works for the National Health', locates the character in the UK rather than New York, while another phrase, 'Take a drink from his special cup', is cited by some as a reference to 'the dental experience' shared by John and George when their coffee was spiked with LSD in London in 1965.

'Doctor Robert' was recorded relatively quickly. As usual, the first stage of the process was to capture a backing track that would receive various overdubs. Recorded to track one of the four-track tape were John's electric guitar, George shaking maracas and Ringo's drums. The seventh take on the reel was considered the best. Track two has overdubs of Paul's bass and a harmonium played by John during the middle-eight ('Well, well, well, you're feeling fine...'). On track three, there are George's lead guitar parts and one set of harmonies by John, Paul and George for the middle-eight. John's lead vocal with Paul harmonising on some of the lines (for example, 'You're a new and better man'), along with another round of the choral passage heard in the middle-eight were recorded on track four. Despite a note on the tape box of piano being recorded on track three, it seems to have been an experimental part that was subsequently erased.

At the end of the rhythm track recorded on track one, John can be heard pointing out that, 'We did one extra middle-eight.' As heard in the mix of the four tracks of take seven (**CD Sessions One Track 12 / LP Sessions Side Two Track 5**) the 'Well, well, well...' section appears three times. An instruction on the tape box indicated that the third middle-eight should be cut out during the mixing session. The edit was duly made from 1'52" around the words 'Doctor Robert' at the end of the second middle-eight to the same point at the end of the third middle-eight. This cut of 41 seconds reduced the song's duration to the *Revolver* standard time of just over two minutes.

Since 'Doctor Robert' was selected to be one of three songs to be used for the American stopgap release *"Yesterday"... And Today*, a unique mono mix for Capitol Records was made on 12 May 1966. American fans who thought they heard John saying, 'OK, Herb' at the end of the song – a notion that became embedded in Beatles lore for decades – were mistaken. As heard on **CD Sessions One Track 12 / LP Sessions Side Two Track 5**, John said, 'OK, er, we'll...' During an overdub, Paul whispered, 'No, we won't!' A special stereo mix created for the USA on 20 May was not used at the time. Another stereo mix from that day, earmarked for the UK, placed John's original vocal and its ADT duplicate on either side of the stereo picture. The released UK mono mix was made during the eleventh-hour mixing session that took place on 21 June.

During the first set of vocals recorded on track one, John and Paul have some fun adding more confusion over the identity of the 'Dr Feelgood' character. Instead of 'Doctor Robert', on a couple of occasions they sing 'Bob Robert'. '"Doctor Robert" is like a joke,' Paul commented in 1967. 'It was a joke between ourselves, but they go in in-jokes and come out out-jokes, because everyone listens and puts their own thing on it, which is great. I mean, when I was young, I never knew what "Gilly Gilly Ossenfeffer Katzenellen Bogen by the Sea" [a British hit by Max Bygraves] was all about. But I still enjoyed singing it. You put your own meaning at your own level to our songs and that's what's great about them.'

I WANT TO TELL YOU

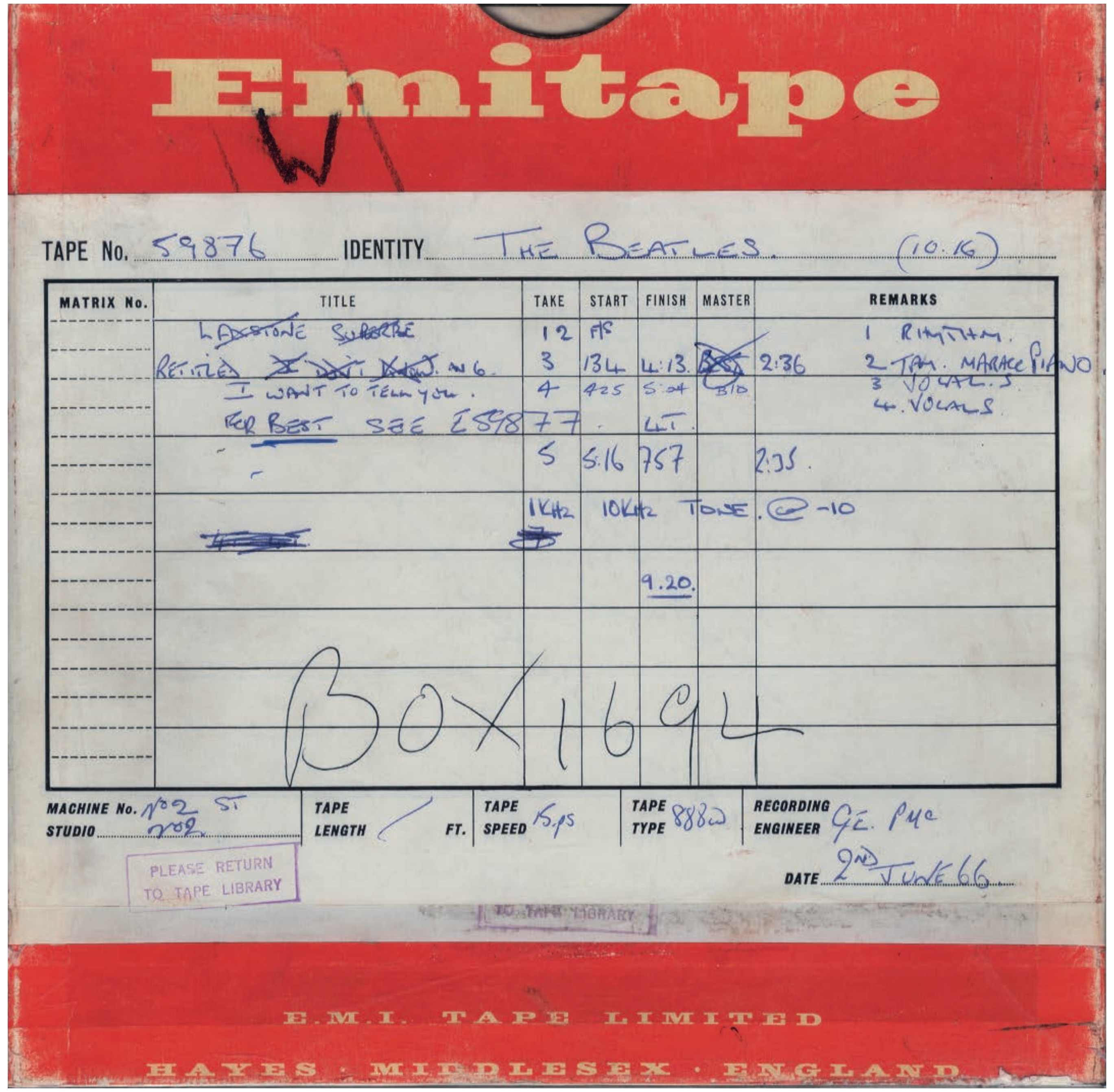
SIDE TWO

5

RECORDED: *2 and 3 June 1966 – Studio Two, Abbey Road*

GEORGE: *lead vocal, electric guitar, handclaps*
JOHN: *harmony vocal, tambourine, handclaps*
PAUL: *harmony vocal, piano, bass, handclaps*
RINGO: *drums, maracas, handclaps*

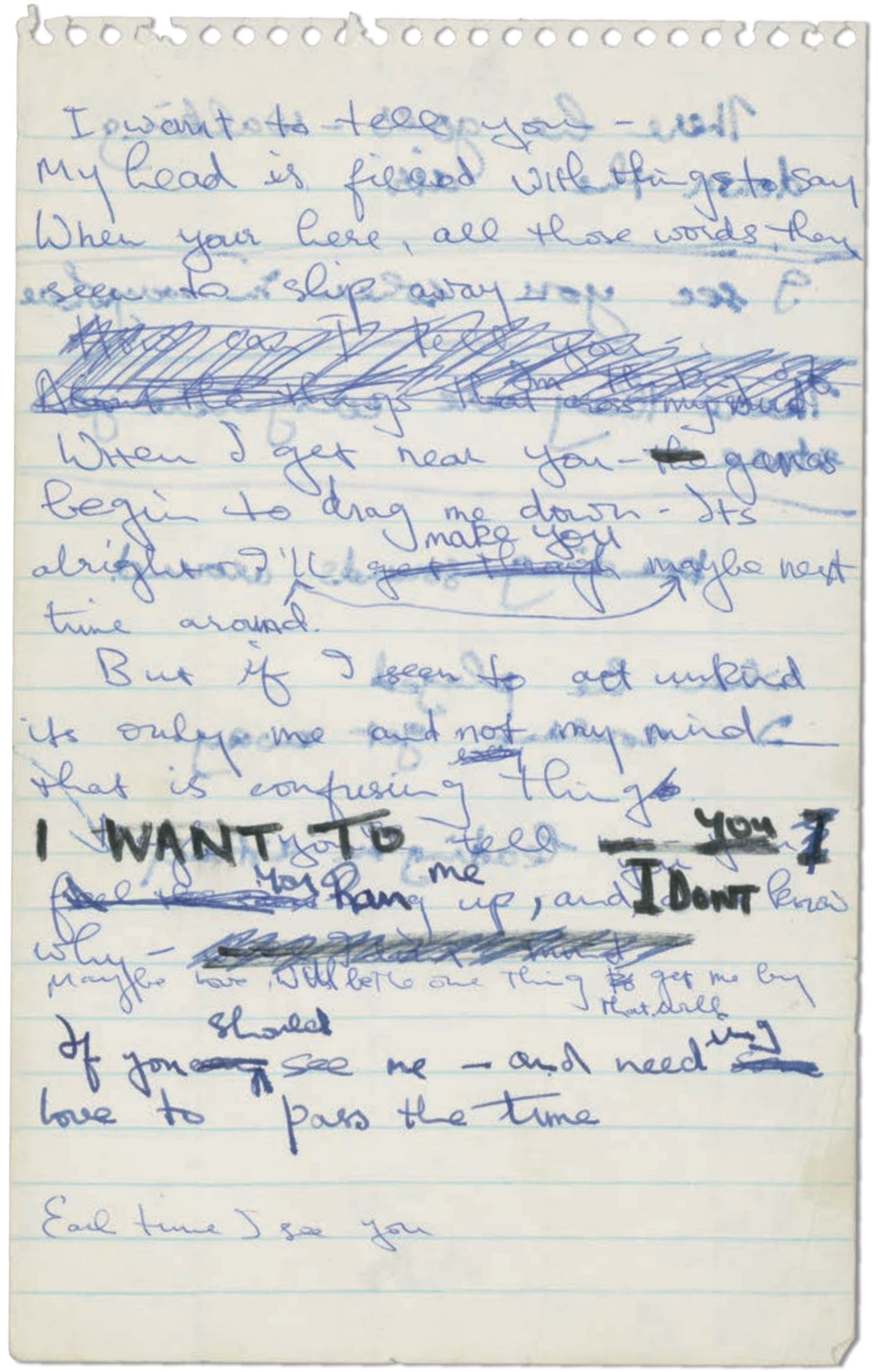
MONO MIX: *3 June 1966*
STEREO MIX: *21 June 1966*



The Beatles' new album demanded, as usual, 14 items for its UK release. Furthermore, the aim was that the LP should be entirely self-composed, as its predecessor *Rubber Soul* had been. Two songs were also required for a new standalone single. These ambitious plans intensified the urgency to write original material in a short amount of time. Discussing their songwriting methods in August 1966, John and Paul admitted they did not always have the benefit of simply waiting for inspiration to strike. 'When we've got an LP or a film coming up, we've got to actually force ourselves to write,' Paul observed. 'In fact, the last LP [*Revolver*]: Wow! We took weeks just trying to get one written to get back into the swing of it.' John agreed: 'This last time was very impossible. Holiday spirit.'

Fortunately, by this point, George was composing more songs, which eased some of the pressure on the partnership of Lennon-McCartney. 'They gave me an awful lot of encouragement,' he told *The Beatles Book Monthly* in 1966. 'Their reaction has been very good – if it hadn't, I think I would have crawled away. Now I know what it's all about, my songs have come more into perspective.' In the same article, he acknowledged that, 'My main trouble is the lyrics. I can't seem to write down what I want to say – it doesn't come over literally, so I compromise, usually far too much I suppose.'

His third composition to be recorded for the album revolves around that very thought. '"I Want To Tell You" is about the avalanche of thoughts that are so hard to write down or say or transmit,' he explained in his memoir, *I Me Mine*. He added that, on reflection, he would revise the words in



the bridge section to express the idea that 'the mind is the thing that hops about telling us to do this or that – when what we need is to lose (forget) the mind.' In 1991, when George performed 'I Want To Tell You' in Japan with Eric Clapton's band, he sang the alternative words he proposed in *I Me Mine*: 'It isn't me – it's just my mind / That is confusing things.'

When George had initially been stumped for a title for 'Love You To', engineer Geoff Emerick had given it the quirky working title 'Granny Smith'. At the start of the eight-hour session for 'I Want To Tell You' on 2 June 1966, George Martin asked, 'What do you call it, George?' George was not sure. '"Granny Smith Part Frigging Two"!' John laughed. 'You've never had a title for anything, except for "Don't Bother Me".' '"Tell You". That's a nice title,' Ringo suggested. Geoff quickly picked another variety of apple out of the air to name the song 'Laxton's Superb' (**CD Sessions Two Track 14 / LP Sessions Side Four Track 6**). The recording sheet noted three takes were made; writing on the tape box indicated there had been five. In fact, there were several more on another reel of tape that had been partially used the previous night when sound effects were overdubbed on 'Yellow Submarine'. Takes 12 to 17 of 'I Want To Tell You', consisting of the 'rhythm' backing of guitar, piano and drums, remain on the tape. 'Do you wanna wind back a bit?' George enquired after take 15. 'We're all right,' George Martin assured him before asking, 'Who was at the door?' When he was told the identity of the intruder, the producer was surprised. 'The commissionaire, coming in with the red light on?' This is a cardinal sin to commit in a recording studio!

Take three on the first reel from the session was chosen for overdubbing. Recorded to track one are George's guitar and Ringo's drums; John shaking a tambourine and Paul playing piano are on track two. 'This track proved very difficult for us to learn,' Paul revealed in the magazine *Beat Instrumental*. 'I kept on getting it wrong, because it was written in a very odd way. It wasn't 4/4 or waltz time or anything. Then I realised that it was regularly irregular, and, after that, we soon worked it out.' George double-tracked his lead vocals with harmonies from Paul and John on tracks three and four of take three. This take was then bounced to another machine to create what was called take four – although a rhythm track already existed with that name. Instruments were mixed to track one and the vocals were combined on track two.

The following evening, Paul overdubbed a bass part on track three and handclaps were recorded towards the end of the song on four. The mono mix was also completed. The recording sheet for this session shows the title was finally decided upon, having temporarily been 'I Don't Know' after 'Laxstone Superbe' (sic) was crossed out. Neil Innes, who brilliantly parodied Beatles songs for Eric Idle's spoof documentary *The Rutles: All You Need Is Cash* (in which George made a cameo appearance), was in Abbey Road when this work on 'I Want To Tell You' took place. He was a member of The Bonzo Dog Doo-Dah Band, who were making their second single, 'Alley Oop', across the corridor in Studio Three. 'I thought I would sneak out and see what they were up to. Listening through the door, I could hear quite well what they were doing.' He was particularly impressed by one of the most striking features of the arrangement: a discordant piano motif of F natural to E – a flattened ninth over an E7 chord. 'The F and the E was just so exciting,' Neil remembered, 'and the guitar riff! I'd never heard anything quite like it.' Years later, chatting with George at his home, he mentioned how he had eavesdropped on The Beatles' work-in-progress in 1966. 'Just outside the kitchen,' Neil recalled, 'there was a little upright piano and a guitar. We talked about the F over the E and George picked up the guitar and we just played it together. It was a great moment.'

Jeff Lynne, who performed 'I Want To Tell You' at the Concert for George in 2002 marvels at the guitar riff beating at the heart of the song. 'George was really good at the unexpected. He'd outthink and think his way round and come to something completely different from how an ordinary songwriter would do it. To me, that's a magical riff.'

GOT TO GET YOU INTO MY LIFE

SIDE TWO **6**

VERSION ONE
RECORDED: *7 April 1966 – Studio Three, Abbey Road*

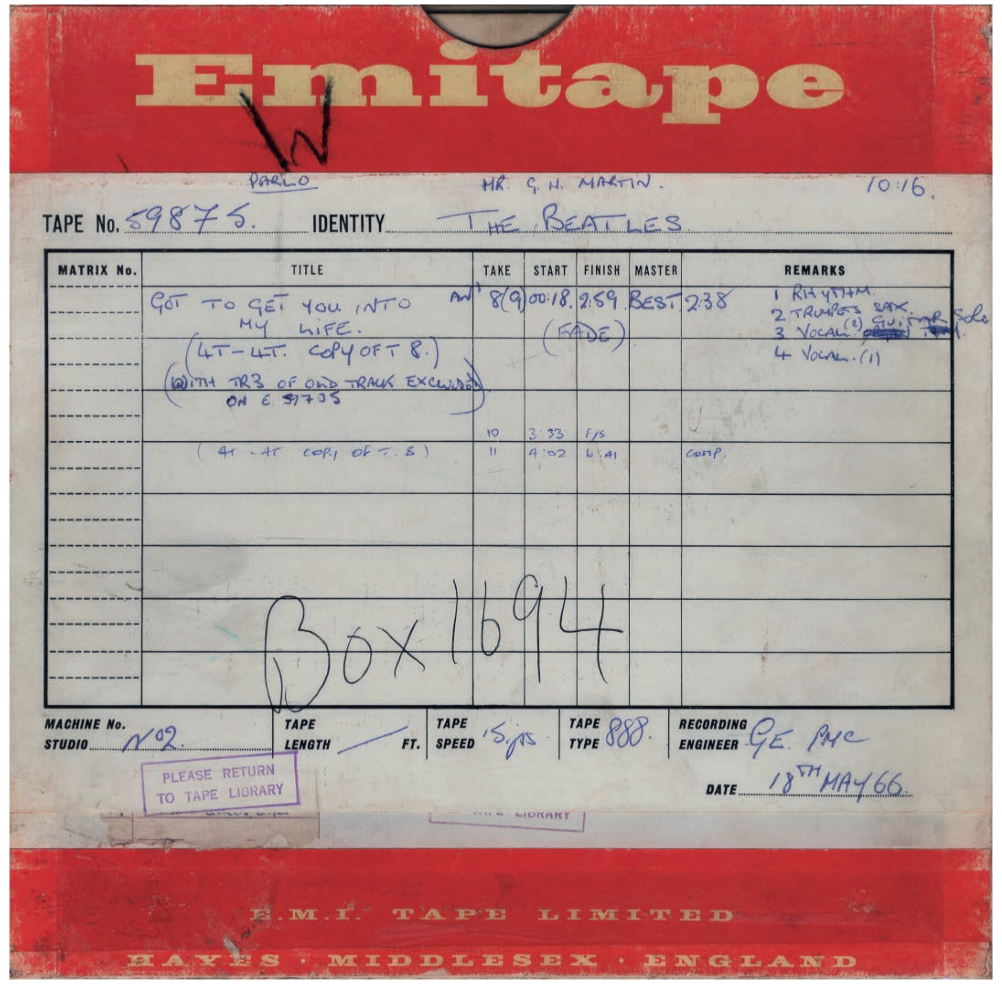
PAUL: *vocal, organ*
JOHN: *harmony vocal*
GEORGE: *harmony vocal, acoustic guitar*
RINGO: *drums*

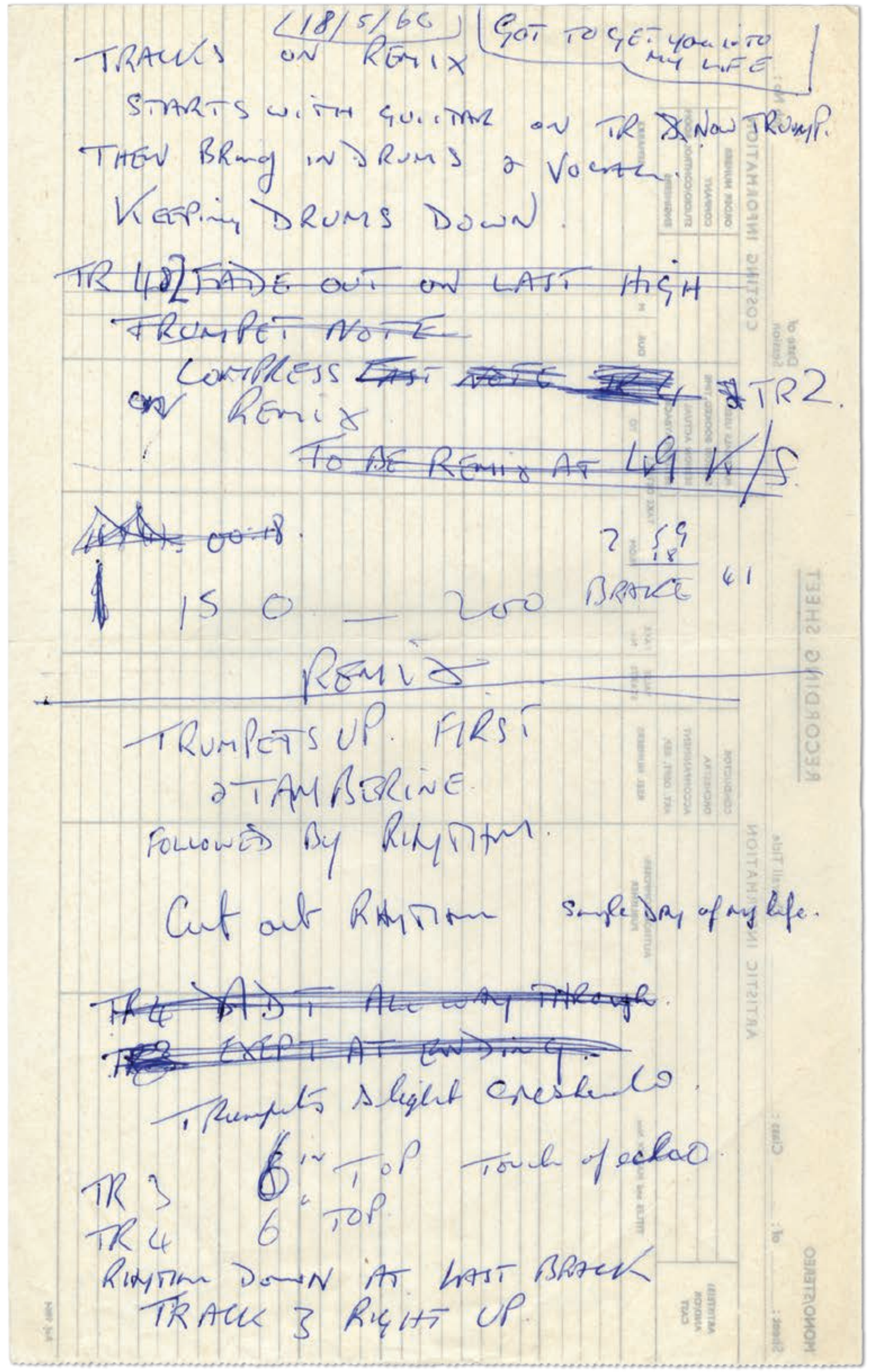
VERSION TWO (RELEASED ON REVOLVER)
RECORDED: *8, 11 April, 18 May and 17 June 1966 – Studio Two, Abbey Road*

PAUL: *vocal, bass, lead electric guitar*
JOHN: *rhythm electric guitar, organ*
GEORGE: *lead electric guitar, tambourine*
RINGO: *drums*

Horns overdub of three trumpets and two tenor saxophones
RECORDED: *18 May 1966*

MONO MIX: *20 June 1966*
STEREO MIX: *22 June 1966*





● Reviewing *Revolver* for *NME*, Allen Evans described 'Got To Get You Into My Life' as 'about a boy seeing a girl he falls for on the spot and has to get to know her … and does, and loves her more than ever.' It seems likely to have been about romantic desire, but both John and Paul have revealed the song was intended to have another meaning. '"Got To Get You Into My Life" was Paul's,' John told David Sheff in 1980. 'I think that was one of his best songs, too, because the lyrics are good – and I didn't write them. It actually describes his experience taking acid. I think that's what he's talking about. I couldn't swear to it, but I think it was a result of that.' To support John's notion, anecdotal evidence suggests that Paul's first LSD trip took place in December 1965 in the company of his friend Tara Browne and Viv Prince of The Pretty Things.

Paul, on the other hand, has explained that the song is 'actually an ode to pot. Only I would know that I was talking about pot. Many years later I told people what it was about. It's saying, "I'm going to do this. This is not a bad idea." So it's like someone else might write an ode to chocolate or a good claret.' The Beatles were introduced to marijuana by Bob Dylan on a visit to the USA in August 1964. Paul has recalled that, a few months after that first experience, the group frequently smoked pot while filming their second movie, *Help!*: 'We showed up a bit stoned, smiled a lot and hoped we'd get through it. We giggled a lot.' Reflecting on the intended message underscoring 'Got To Get You Into My Life', he told author Barry Miles in the book *Many Years from Now*, 'I haven't really changed my opinion too much except, if anyone asks me for real advice, it would be, "Stay straight. That is actually the best way."'

The musical inspiration for the version of 'Got To Get You Into My Life' released on *Revolver* was clear from the start – the group's long-held love of rhythm and blues. 'We were doing our Tamla-Motown bit,' John stated. 'You see, we're influenced by whatever's going.' In addition to their passion for the music of Motown, The Beatles were admirers of the soul records recorded at the Stax Studio in Memphis, Tennessee. So much so that it had been announced they would record there in April 1966. When that failed to occur, there was a possibility of setting aside some time to record in the city during their North American tour in August. When they appeared in Memphis, The Beatles were asked why plans to work at Stax had fallen through. Paul replied, 'Little things kept getting in the way … like money. We wanted to come. We wanted Steve Cropper, a guitarist for Booker T. & The M.G.'s, to A&R the session. He's the best we've heard.' It is a tantalising thought to wonder how trumpeter Wayne Jackson and tenor saxophonist Andrew Love – who played on The Beatles' favourite Stax recordings by artists such as Sam and Dave, Wilson Pickett and Otis Redding – would have sounded on 'Got To Get You Into My Life'.

When The Beatles began to record the song on the second day of the sessions, their arrangement was markedly different from the up-tempo stomp of the finished record. Following work in the afternoon on 'Tomorrow Never Knows', there were five attempts at perfecting the rhythm backing on track one. Organ was played by Paul, George strummed acoustic guitar and Ringo devised a drum part with hi-hat, snare and bass drum. **CD Sessions One Track 3 / LP Sessions Side One Track 3** begins with a discussion about how the organ should be heard at the opening of the performance. 'Why don't you start your note before the count-in?' John suggests to Paul. 'Why, though?' Paul replies. 'I don't see how you're gonna get any different sound from that,' he says, demonstrating a chord on the organ. Before the session's end at 1.30am, an overdub on track three of take five included Paul's lead vocal with John and George singing harmony parts. Various timekeeping percussive noises were recorded on track four.

They returned to Studio Two 13 hours later to develop a new arrangement. Three attempts were recorded of this second version that were called takes six, seven and eight. A basic rhythm performance of guitar (John), bass (Paul) and drums (Ringo) was recorded on track one. On track two, George experimented with riffs (picking out melodies later played by a horn section) using a fuzz tone effect on his guitar. Take eight was selected as the performance on which various overdubs would be added. Some of this initial layering was eventually erased from the multitrack tape, but notes taken by tape operator Phil McDonald indicate what these early overdubs had been. Fortunately, an unnumbered mono mix has preserved these performances made on 8 and 11 April 1966 (**CD Sessions One Track 4 / LP Sessions Side One Track 4**). Fuzz guitar riffs were recorded on track two; Paul added another bass part on track three, which also included falsetto backing vocals by John and George; Paul sang a lead vocal on track four.

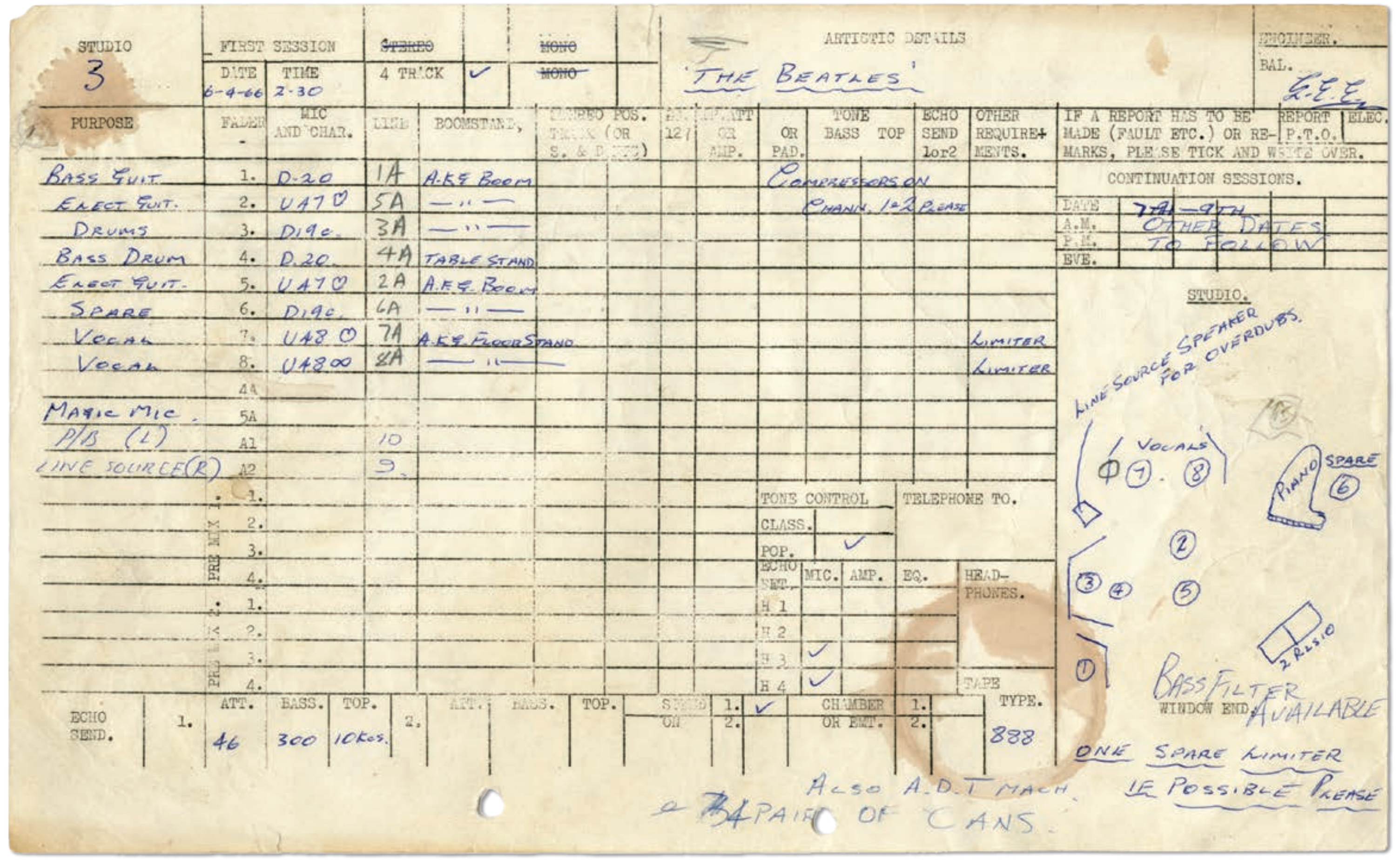
The song was then left alone for over a month. On 18 May 1966, work resumed in a 12-hour session attended by five hired musicians. 'We got some cool horn players,' Paul remembered. 'They played some really good screaming high stuff and got into the spirit of it.' Trumpeter Eddie Thornton and tenor saxophonist Peter Coe were members of Georgie Fame and The Blue Flames. The Beatles enjoyed hearing the band regularly in the after-hours clubs of London, such as the Bag O'Nails in Soho. The other three were session men: trumpeters Les Condon and Ian Hamer, and Alan Branscombe, who played tenor sax. 'I'd never done a session quite like it before,' Les Condon recalled. 'As for the song's arrangement, well, they didn't have a thing written down. We just listened to what they had done and got an idea of what they wanted. Paul and George Martin decided between them what would be used.'

The music that had been taped on tracks two and four of take eight was erased when two different and overlapping horn parts were recorded on those tracks. **CD Sessions One Track 5 / LP Sessions Side One Track 5** is a mix of the four tracks of take eight, highlighting the trumpets and saxes. Reduction mixes were made to combine the two recordings of the horns onto track two. Track one with bass and drums was copied to one on the new tape, but the guitar part on three was not transferred. Of the three reduction mixes, the first – take nine – was considered the best. On track four, Paul sang a lead vocal. He double-tracked his voice on track three with a tambourine beating time. Track three also features (from 1'49" to 2'06") a 'dropped-in' guitar part played by Paul and George. This passage wiped the tambourine and Paul's second vocal so that his singing is not doubled from that point on. The track also includes John playing organ towards the end. Paul's vocals during the fade were selected from his ad-libs on both tracks three and four. In the 1966 mixes, his vocal from track three has tambourine behind it; the vocal interjections on four do not.

The duration of the mono mix is longer than the original stereo and there are also other differences due to the way Paul's ad-libs were faded up from the two vocal tracks. Once the guitar figure had been dropped in over track three, five mono mixes were made on 17 June. The last – called RM7 – was thought to be the best. However, three days later, it was decided to boost the sound of the horns. While RM7 was copied to another machine, the horn parts recorded on take seven were mixed in with it. Manually syncing up the two tape machines was a tricky trial-and-error process. The start-up time following the press of the play buttons would vary slightly between them. Additionally, tape machines ran at marginally different speeds and so would drift out of synchronisation creating a phasing sound. By 1967, that sort of effect was used deliberately to colour many of The Beatles' recordings. During the last possible night of work for the album, 22 June 1966, the time left to complete everything was quickly ebbing away. Understandably, a more straightforward stereo mix was made directly from take nine on the multitrack reel without extra horns being flown in from another tape.

Cliff Bennett and The Rebel Rousers were given an early opportunity to record their version of 'Got To Get You Into My Life' on 12 July 1966. Their single, co-produced by Paul with David Paramor, was issued on the same day as *Revolver*. 'Cliff Bennett was someone we knew. We'd met him a few years before in Hamburg,' Paul explained in *The Lyrics*. 'We admired him; he admired us.' Using a similar arrangement to The Beatles' original, this cover reached the UK top ten. 'It's interesting to work with another artist recording one of my songs,' Paul reflected. 'It makes me ask, "Should his be exactly the same as ours, or should things be changed around a bit?"' In 1978, Earth, Wind & Fire definitely changed things around a bit for their super-tight funky performance of 'Got To Get You Into My Life'. It was a top ten pop hit in the US and also became the only song originally recorded by The Beatles to reach the top of the American R&B chart.

Notes written by Phil McDonald



TOMORROW NEVER KNOWS

7

SIDE TWO

RECORDED: *6 and 7 April 1966 – Studio Three, Abbey Road; 22 April 1966 – Studio Two, Abbey Road*

JOHN: *vocal, organ, tape loops*
PAUL: *bass, tape loops, piano*
GEORGE: *tamboura, lead guitar, tape loops*
RINGO: *drums, tambourine, tape loops*

MONO MIX: *27 April 1966*
STEREO MIX: *22 June 1966*

Even after hearing the remarkable innovations enriching the preceding songs of *Revolver* – or, indeed, after listening to the many sonic experiments made through the decades that followed its release – 'Tomorrow Never Knows' remains as startling now as it did in 1966. It was the climax of the album, but The Beatles had not progressed step by step through the sessions to make their most radical recording at the end. Much of what we hear on 'Tomorrow Never Knows' was taped during the first two days of work on the album.

Six months after it was completed, George said, 'This is easily the most amazing new thing we've ever come up with. Some people might say it sounds like a terrible mess of a sound. It's because of the electronics, which might throw you at first … But the song ought to be looked on as interesting – if people listen to it with open ears.' With less information available in 1966, listeners wondered, 'How did this happen?' With our historical perspective, it's now clear that 'Tomorrow Never Knows' is a synthesis of a variety of elements that had intrigued The Beatles during the previous few months before it was recorded. None of these components had been combined before in pop music or, indeed, any music. As George noted, 'There were a number of experimental things that all came together on the same song.'

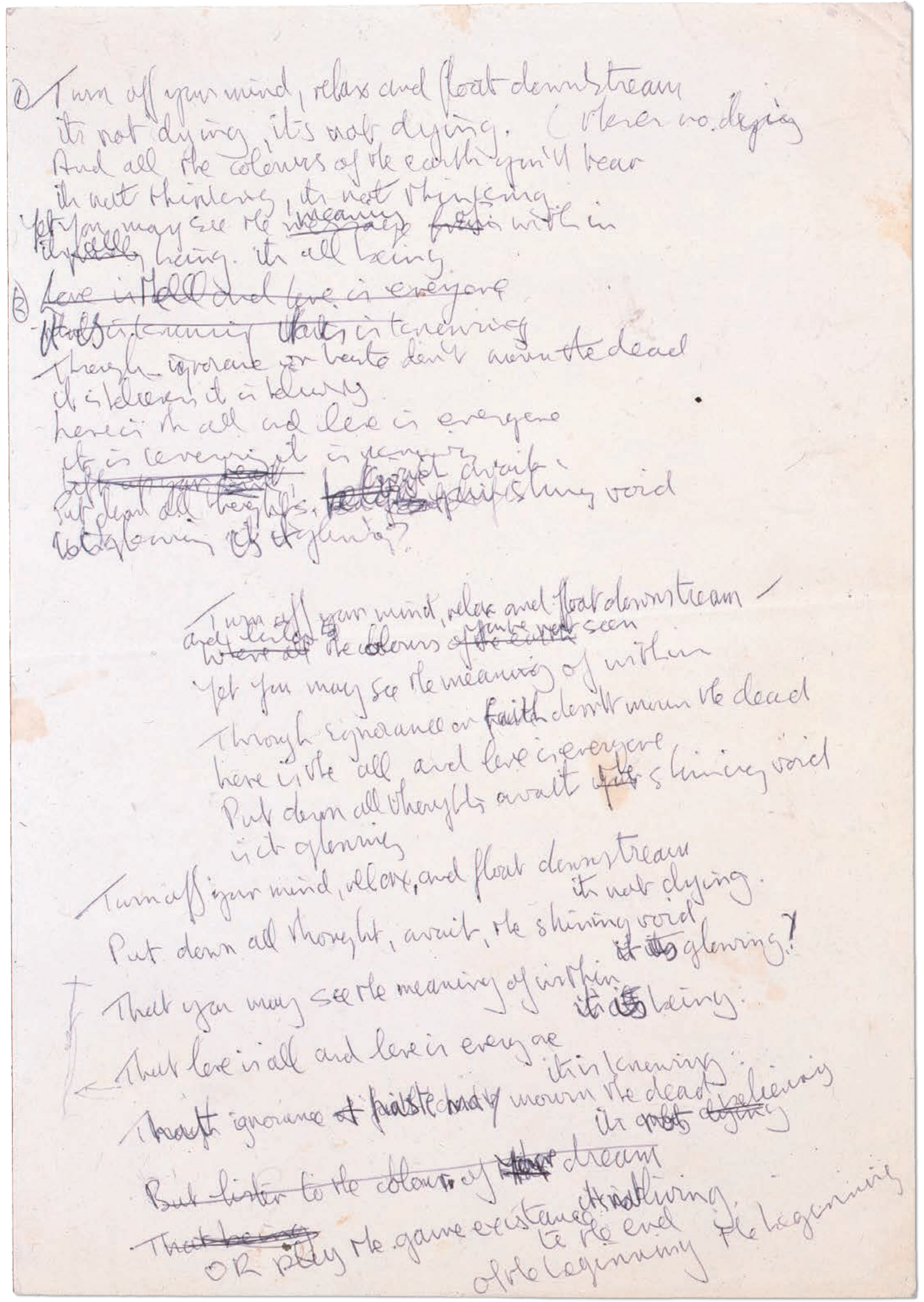
The first stage in its creation was the discovery of a book that inspired the song's words. For many of its compositions on *Revolver*, John, Paul and George had chosen themes other than the well-worn subject matter of romance, but this lyric is the most unusual and baffling of them all. As explained in 'The Road to *Revolver*', Paul had tapped into London's counterculture through his friendship with Peter Asher, and been a benefactor to the Indica bookshop and art gallery. Barry Miles, the co-owner of Indica, remembered John visiting with Paul in search of something by German philosopher Friedrich Nietzsche. Having handed him *The Portable Nietzsche*, Miles showed John a book that had just arrived – *The Psychedelic Experience: A Manual Based on the Tibetan Book of the Dead.* It was written by three former Harvard University doctors of psychology, Timothy Leary, Ralph Metzner and Richard Alpert. 'John was delighted,' Miles remembered, 'and curled up with the book on the old settee we had in the middle of the shop.'

Timothy Leary was soon to gain widespread notoriety through his evangelical promotion of what he claimed were the beneficial effects of taking LSD. In January 1967, at the 'Human Be-In' at Golden Gate Park in San Francisco, he encouraged an audience of 30,000 to 'Turn on, tune in, drop out'. Drawing upon a 1927 translation of an ancient Buddhist text, the *Bardo Thödol*, widely known as *The Tibetan Book of the Dead, The Psychedelic Experience* was intended to be a guide for trippers experiencing the mind-altering effects of dropping acid – a dangerous drug with unpredictable effects that was still legal in 1966. On page 14, John read: 'Whenever in doubt, turn off your mind, relax, float downstream.' Various other phrases and ideas in the book, such as 'game existence' and 'beyond the restless flowing electricity of life is the ultimate reality – The Void', percolated into 'Tomorrow Never Knows'. 'Leary was the one going round saying, "Take it, take it, take it!"' John recalled in 1980. 'We followed his instructions in his "How to take a trip" book. I did it just like he said in the book, and then I wrote "Tomorrow Never Knows", which was almost the first acid song: "Lay down all thought, surrender to the void" and all that shit, which Leary had pinched from *The Tibetan Book of the Dead*.'

The musical structure of the song was equally unusual. George's burgeoning passion for Indian music had sparked the curiosity of the other Beatles. 'The song I think was very much influenced by the Indian music that had come into our lives,' George observed. 'Indian music was all just on one chord. It didn't modulate. John wanted to try a tune like that.' Paul remembered the occasion at Brian Epstein's home when they played their producer some songs they planned to do in the forthcoming sessions, including 'Tomorrow Never Knows'. 'Normally we'd say to George Martin, "Here, George, there's this song." There'd be a few chords, a few lyrics; a few bits of things you could understand: a hook, a riff. But this one was all on C. It never changed off C … so that was well far-out! George Martin, to his credit, was saying, "Hmm, hmm. Very interesting, John." He never kind of freaked when we brought him even the most crazy ideas. He was very supportive that way.'

George Martin and the new sound engineer by his side, Geoff Emerick, discussed with John his vision for the song. 'He was very detailed about what he wanted on "Tomorrow Never Knows",' George Martin recalled. 'He said, "I want to sound like a Dalai Lama singing from a hilltop." I knew that ordinary echo or reverb wouldn't work, because it would just be a very distant voice. We needed to have something a bit weird and metallic. I've never been to Tibet, but when I thought of Dalai Lama, I thought of Alpen horns and I imagined what the voice would sound like coming out of one of those long horns.' The studio team conjured up something to match John's instruction by feeding the output of his microphone through a rotating Leslie speaker. There had been a precedent during a Beatles session for using the speaker – normally connected to Hammond and Lowrey organs – in this unorthodox way. The electric guitar heard on 'It's Only Love', released on *Help!* in 1965, had been fed through a Leslie. But no one had ever put a voice through it before.

Another adventurous move was the musical integration of tape loops – a technique George Martin had already had fun with some years before. For example, in 1962, he and Maddalena Fagandini of the BBC Radiophonic Workshop had recorded the single 'Time Beat' using the pseudonym Ray Cathode. 'I used to do a lot of experimenting with musique concrète,' the producer recalled. 'Speeding up tapes, making funny noises and plucking piano strings, that kind of thing.' Having been introduced by Barry Miles to the works of Karlheinz Stockhausen and Luciano Berio, Paul had also become curious about the



manipulation and editing of tape recordings to create unusual sounds. In February 1966, Miles and Paul met Berio at the Italian Cultural Institute in London, where the composer presented his electronic work *Laborintus II*. 'Paul and I are very keen on this electronic music,' John said in March. 'You make it clinking a couple of glasses together or bleeps from the radio, then you loop the tape to repeat the noises at intervals. Some people build up whole symphonies from it.'

Recorded on the first day of the sessions, take one of 'Mark 1' (as the song was called at this point) features both a tape loop and the Leslie speaker effect (**CD Sessions One Track 1 / LP Sessions Side One Track 1**). A two-bar tape loop had been made from a performance of drums, electric guitar recorded through a Leslie, and a second guitar with fuzz tone. Played back at half-speed, the loop was recorded on track one while Ringo drummed over the top of it. Filmed in 1995 at Abbey Road while listening to this isolated track, George asked, 'What's that underwater sound?' He and Ringo joked that the 'live' drums of take one were 'like doing a rhumba!' On track four, John is heard singing along to the eerie rhythm backing with the Leslie effect colouring his voice. 'The speed at which the speaker rotates can be varied,' George Martin explained. 'In fact, famous organists like Ethel Smith used that as part of their technique, varying the vibrato of it by altering the speed. Putting John's voice through that and then recording it again gave a kind of vibrato intermittent effect.'

Take two reveals that a different rhythmic approach had been devised for the drums and bass guitar recorded to track one. John's vocal and a tambourine were recorded live on four. Following the breakdown of take two, the next one was the master to be used for overdubs. The four-track tape was then filled with all the elements that are heard in the mono and stereo versions released in 1966. Paul's bass guitar part and the thunderous drum pattern pounded out by Ringo were recorded on track one. Track two contains the revolutionary sounds of various tape loops. Their prominent role in 'Tomorrow Never Knows' introduced millions to the sort of esoteric noises that had only previously been heard within the rarefied avant-garde world.

'I was into tape loops at the time,' Paul recalled. 'I had two Brennell machines and I could create tape loops with them.' Unhooking the erase head of a tape machine allowed a sound to be recorded over and over again, saturating the tape. 'He explained to the other boys how he had done this,' George Martin recalled. 'Once you put it in record mode, it would go round and round and keep recording and keep recording. All you've got to do then is to play a short musical phrase into that and it became something of its own. They all went away and made tons of tape loops. I probably had about 40 or 50 tapes they brought in to me. I listened to each one at different speeds and backwards. Some were absolute rubbish, no good at all, some were very interesting. So we selected the ones we thought were good.'

The five loops mixed into the track appear to have been sourced from: Paul saying, 'Ah, ah, ah, ah' which, when speeded up, produced a sound similar to a seagull's screech; a B-flat major chord extracted from an orchestral record; varispeeded notes played on a Mellotron with the flute setting; a sequence of notes using the Mellotron strings setting; and a motif played on a sitar, heard backwards at a higher speed. Geoff Emerick was not fazed by experimenting with tape loops. 'I'd worked on sessions for the World Record Club, who did a series of Shakespeare plays,' he recalled. 'A lot of the music for them was avant-garde and used tape loops to get that musique concrète effect.'

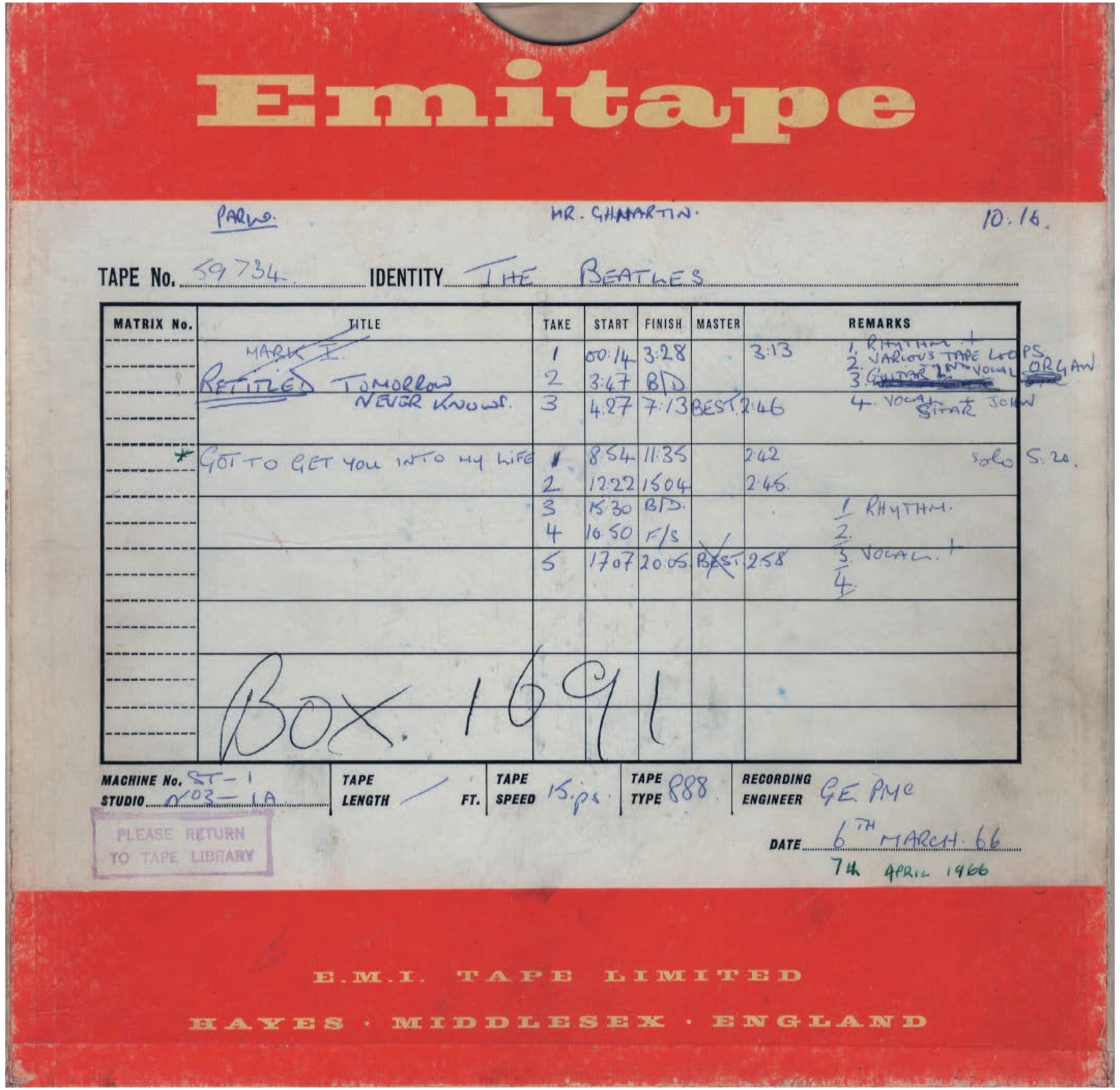
The Beatles' homemade loops were reproduced from tape machines in different rooms within the Abbey Road studio complex. 'We had engineers all over the building standing by with their loops going round, holding them on with pencils,' George Martin remembered. 'We fed the sounds down from those tape machines into the faders so they were constant. All you had to do then to listen to them was raise a fader – so it was like an organ, really. Then by running the four-track machine with the drums and voice, you could combine those effects wherever you wanted them. I got everybody doing this; the boys bringing the faders in and out. Geoff Emerick masterminded it.' Each time they mixed the loops in and out while the song played, their sounds were recorded to track two. The Beatles' new engineer could never have expected such an unusual challenge on just day two of his work as sound balancer for the group, but he enjoyed it: 'We had no sense of the momentousness of what we were doing,' Geoff recalled. 'It all just seemed like a bit of fun in a good cause at the time – but what we created that afternoon was actually the forerunner of today's beat-and-loop-driven music.'

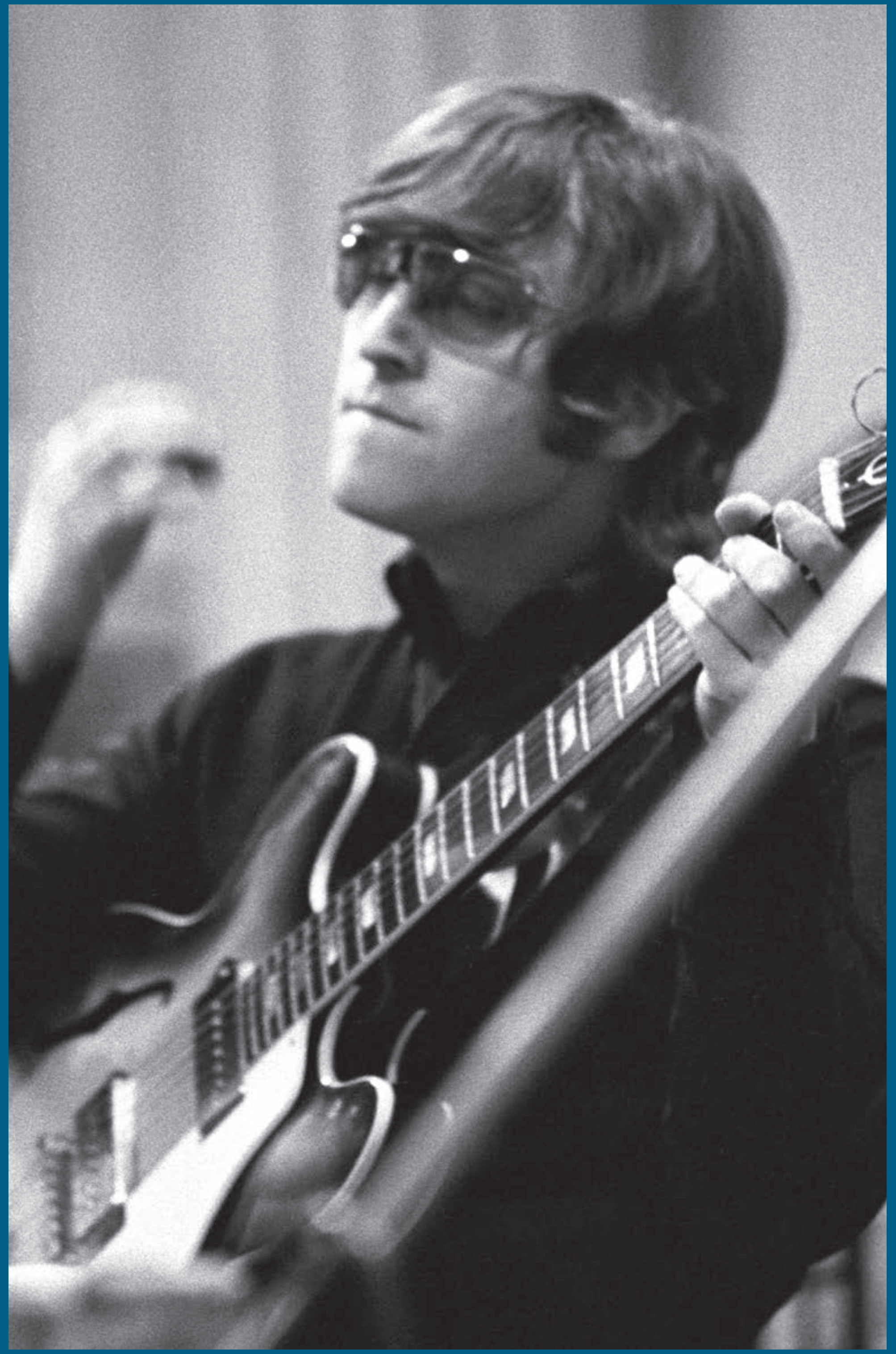
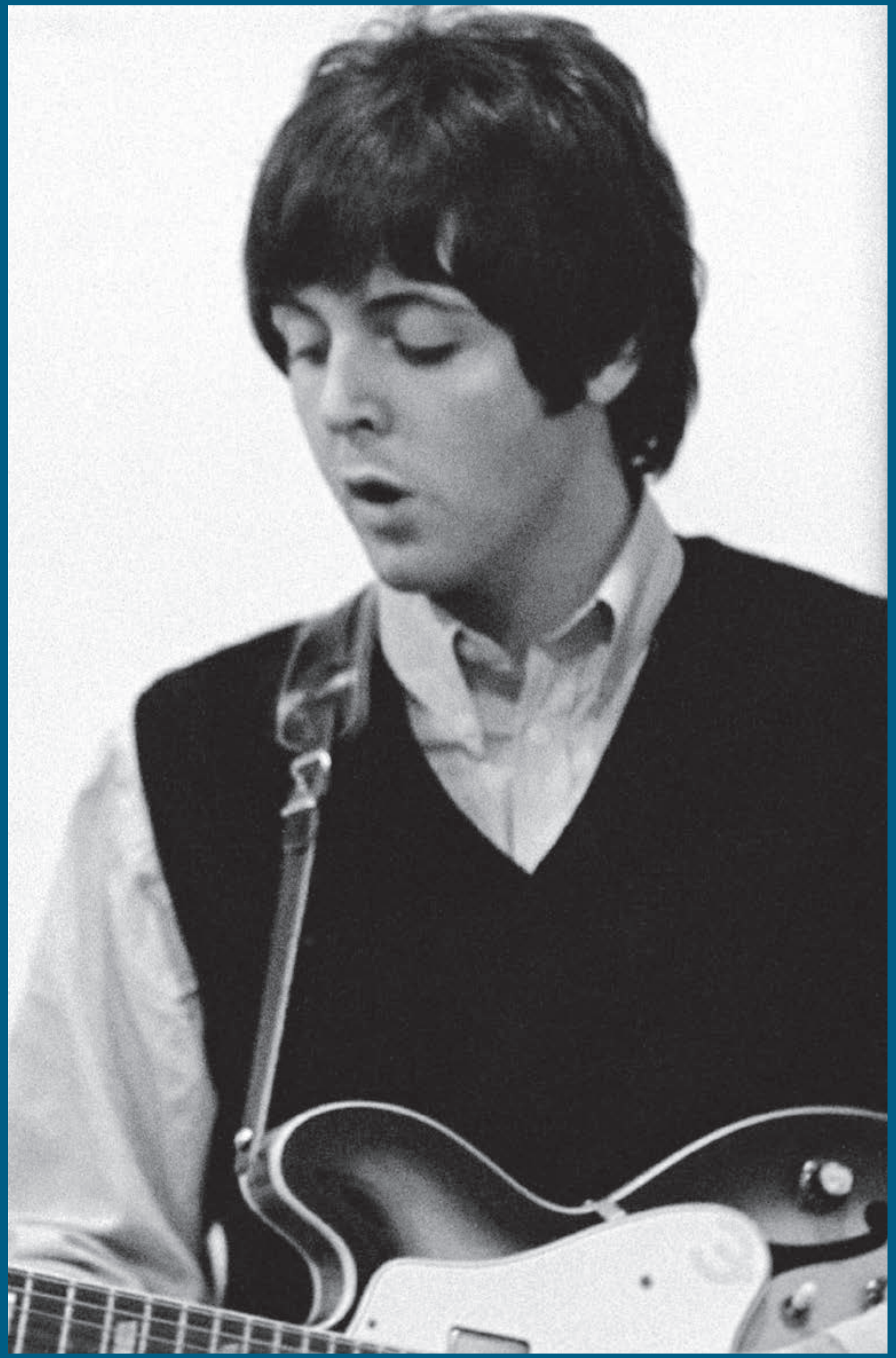
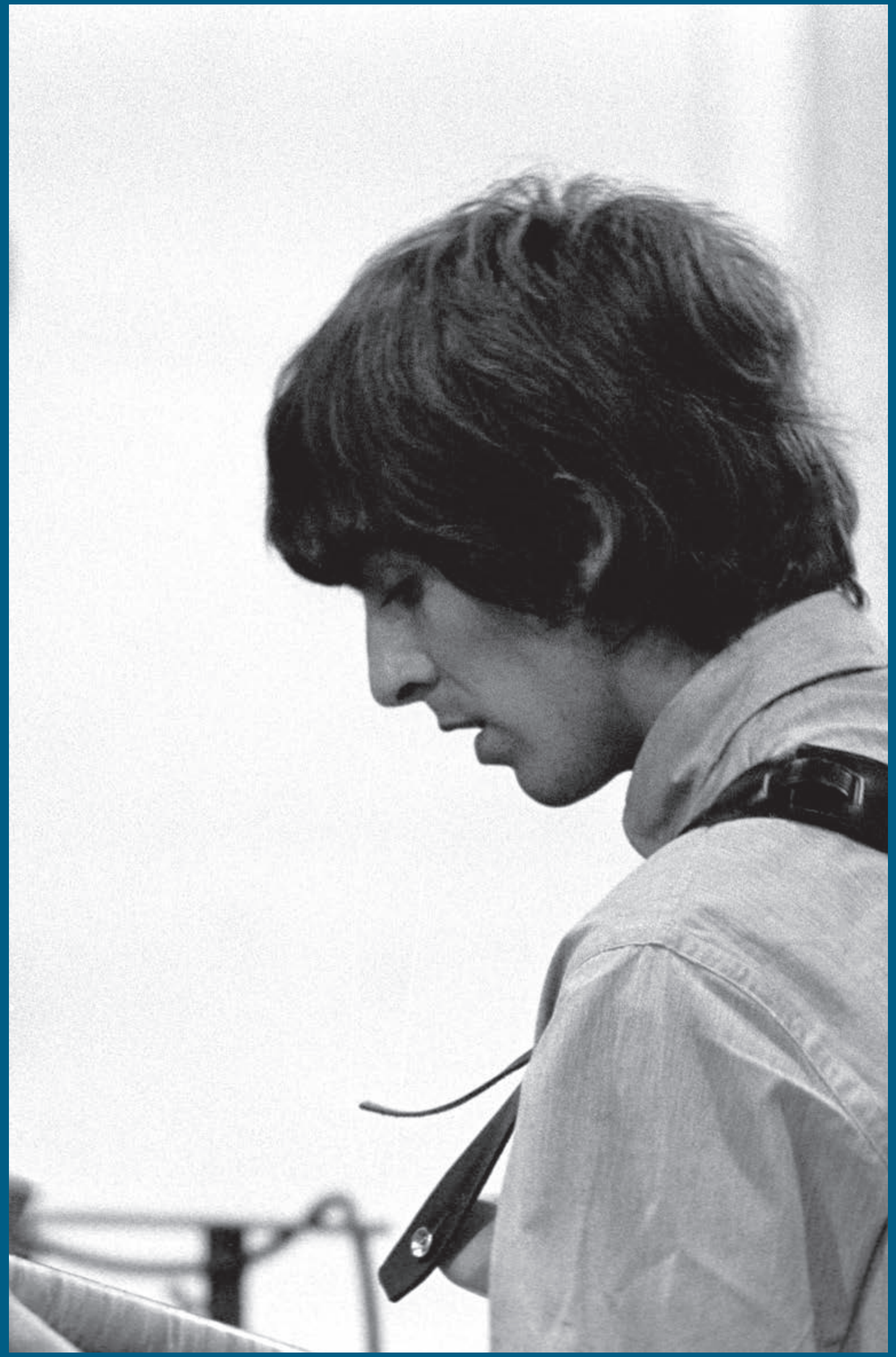
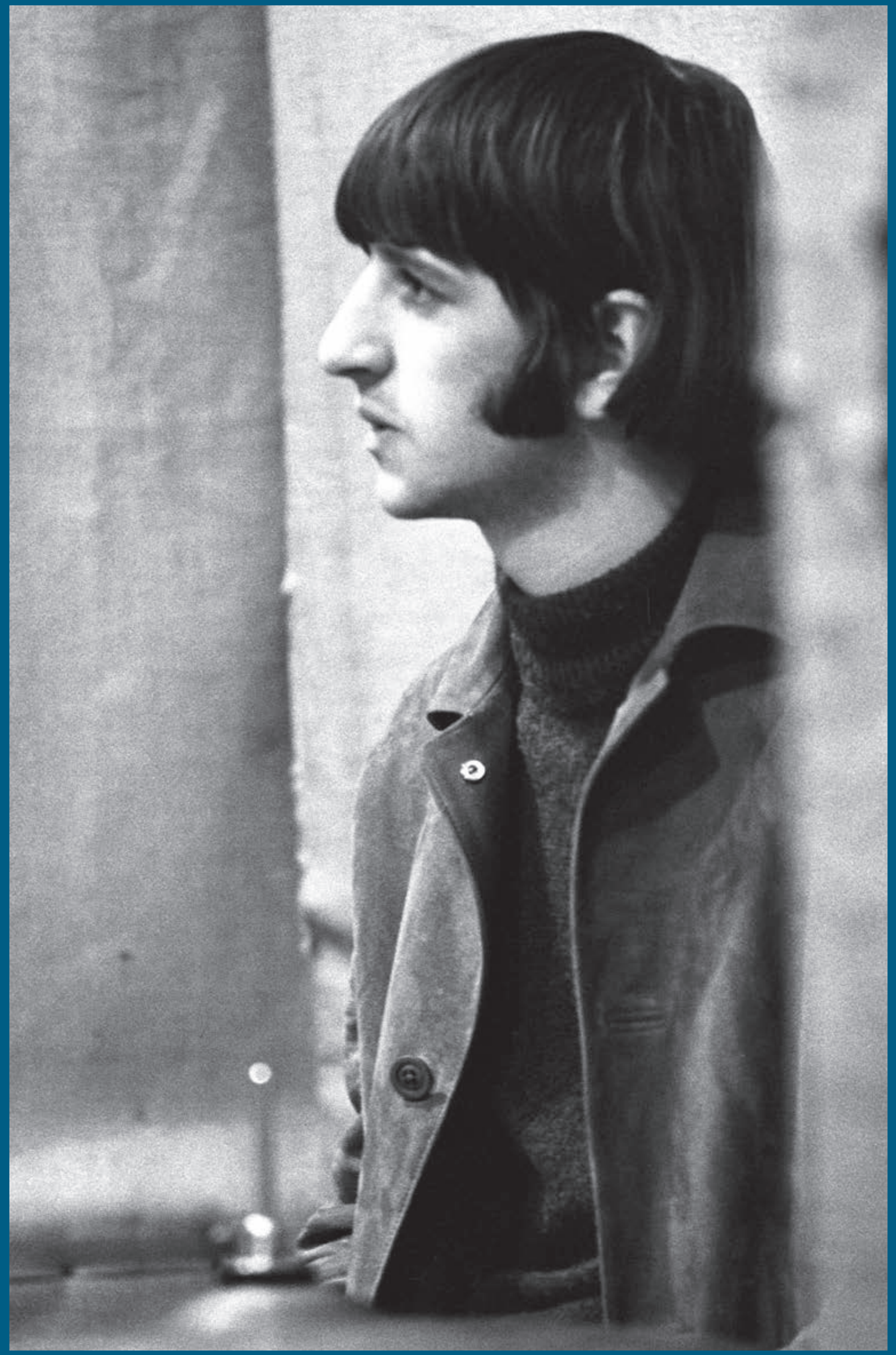
Work continued on 'Tomorrow Never Knows' on 22 April. John's original vocal on track four was wiped when he sang it again with George playing a tamboura drone. From the verse beginning 'That love is all and love is everyone…', John's voice was recorded coming out of a whirling Leslie speaker. He double-tracked his lead vocal – with no Leslie effect – on track three with a tambourine beating out a rhythm. This track also includes a guitar solo recorded with the tape reversed so that it sounded backwards when the tape was played normally. The high tone at the end of it – omitted from the mono mix, but audible in the 1966 stereo mix – was feedback from the guitar amp before the solo was played. The passage is not, as some have speculated, Paul's guitar solo from 'Taxman' in reverse. An organ playing B-flat is also heard throughout when John sings the first of the phrases that are repeated ('It is not dying…') at the end of each verse.

Having had the foresight to record the complex blend of swirling tape loops to a separate track, it was possible for the studio team to have all the different ingredients occurring at the same points when making the mono and stereo mixes in 1966. Nevertheless, there are differences to detect between them. For example, only the guitar solo in the mono mix has ADT added to it. In fact, two different mono mixes were released. RM8 was labelled the best mono mix on 27 April, but when three more mixes were attempted on 6 June, RM11 was cut out and placed on the master reel (**CD Sessions One Track 2 / LP Sessions Side One Track 2**). This was used when the lacquer XEX-606-1 was cut and pressed. George Martin had a last-minute change of mind about this mono mix and requested another cut be made with RM8 edited into the master reel. This was done a week later on 14 July. Nevertheless, a quantity of LPs that had already been pressed with RM11 of 'Tomorrow Never Knows' made their way to shops – eventually to become sought-after collectibles.

In *The Beatles Book Monthly*, Neil Aspinall told readers that the song's original title was to have been 'The Void', although those words never appeared on a tape box or recording sheet. At Abbey Road, the title remained 'Mark 1' until its eventual name was listed in paperwork for a mixing session on 6 June. 'To take the edge off the heavy philosophical lyrics, I took one of Ringo's malapropisms as the title,' John stated. The phrase had been heard during a press conference held on 22 February 1964, when The Beatles arrived home from their first trip to the USA. Ringo was asked about an incident in which some of his hair was surreptitiously snipped off during a British Embassy function in Washington, DC. When John commented on the story with the rhetorical question, 'What can you say?' Ringo replied, 'Tomorrow never knows.'

On 2 May 1966, Bob Dylan arrived in London after playing a concert the previous evening in Copenhagen. 'It didn't take long for The Beatles and Bob Dylan to get together,' Neil Aspinall wrote in *The Beatles Book Monthly*. 'In fact Paul and I met up with him the day he flew in. It was in Dolly's Club … afterwards, we all went back to Dylan's room at the Mayfair Hotel.' Paul and Dylan played each other their works-in-progress from *Revolver* and *Blonde On Blonde*. According to those present in the hotel suite, when he heard 'Tomorrow Never Knows', Dylan commented, 'Oh, I get it. You don't want to be cute anymore.' But as Paul has explained, it was so much more than that. The Beatles' adventures in the recording studio were infused with the spirit of sharing ideas: 'I think what happened was that we came down from the North, experienced London where quite experimental things were happening and we always thought the people back home would love to know this,' Paul reflected. 'So we felt like we were the megaphone. If it was happening to us and we like it, we should let them know, because they're not here hanging out with the artists. It would be good to pass on the good news. I think that was one of the great values of what we did, we showed what we were going through to the world.'



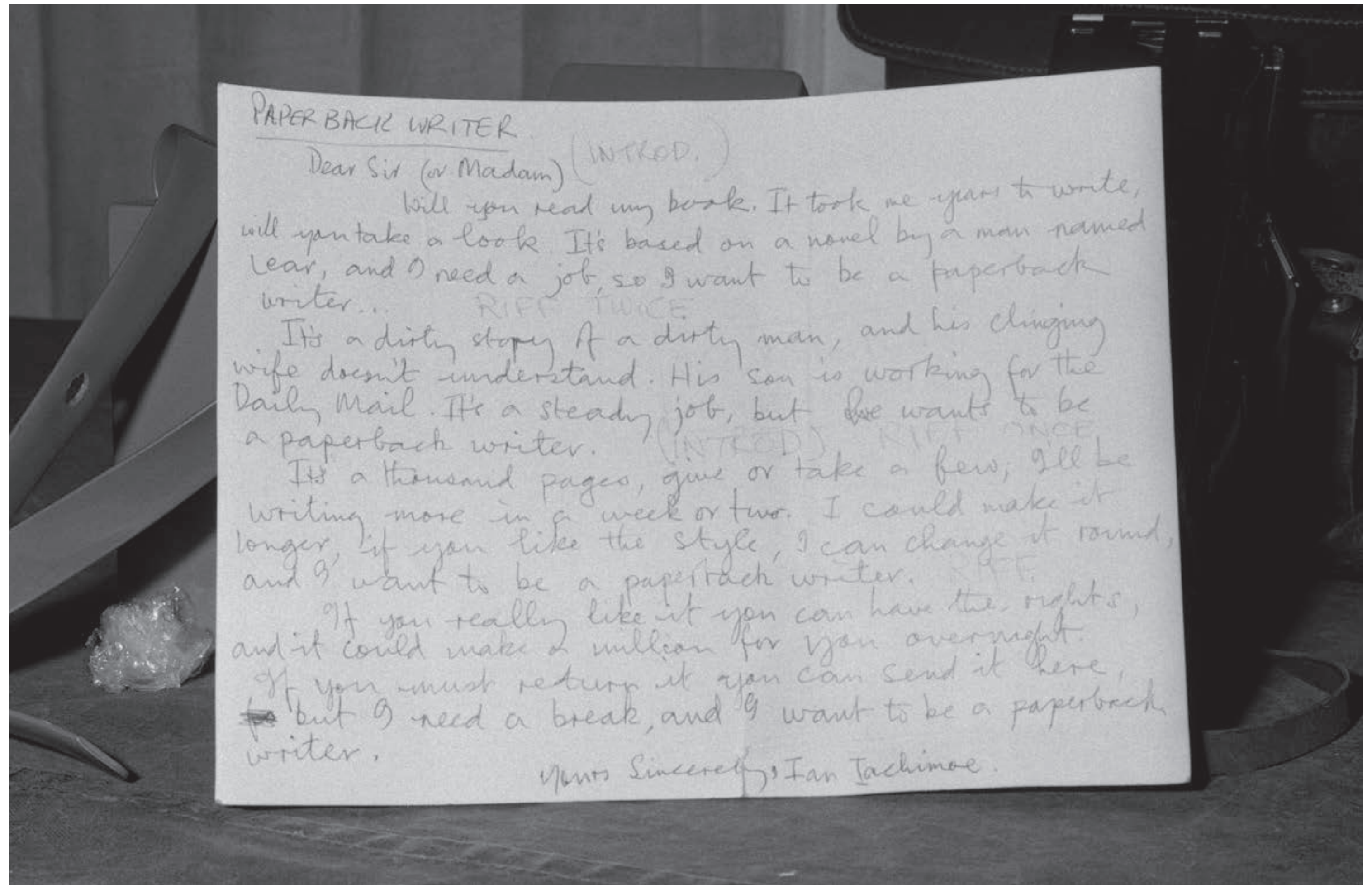
PAPERBACK WRITER

SINGLE SIDE **A**

RECORDED: *13 and 14 April 1966 – Studio Three, Abbey Road*

PAUL: *lead vocal, harmony vocal, lead guitar, bass*
JOHN: *harmony vocal, rhythm guitar*
GEORGE: *harmony vocal, lead guitar, tambourine*
RINGO: *drums*

MONO MIX: *14 April 1966*
STEREO MIX: *31 October 1966*



'Ringo played cards as others sang "Paperback"!' the headline read for an interview with George Martin in the British pop paper *NME*. Journalist Alan Smith asked 'the amiable Mr. Martin' to describe the single that preceded the upcoming album by two months. 'A pretty ordinary rock beat, I suppose,' the producer said. 'Although there's nothing ordinary about the style. The voices sound different. I especially like the answering voices they use, one against the other. How would *The Times*' critic describe it? – polyphonic!' It was a rather modest view of a disc that exploded with arresting vocal harmonies, a scorching distorted guitar riff and the loudest bass heard on a Beatles record to date. As an advance warning of how far the group might have progressed since their last discs were released in December 1965, 'Paperback Writer' delivered a powerful message to fans and fellow musicians. The Beatles had made another quantum leap forwards.

'We always try to do something different,' Paul declared in 1966. Explaining the unusual subject matter of 'Paperback Writer', he recalled it was prompted by a comment made by his Aunt Milly: 'My auntie said to me, "Why do you always write songs about love all the time? Can't you ever write about a horse or the summit conference or something interesting?" And recently, we've not been writing all our songs about love.' Written as if it were a letter, 'Paperback Writer' was not the first Lennon-McCartney song to use that device. 'PS. I Love You', the B-side of The Beatles' debut Parlophone single, actually begins with the words, 'As I write this letter…' But this time the lyric is in the form of a covering note from an aspiring paperback writer. Strangely, the would-be-author's enclosed manuscript is based on a novel about a journalist, whose son is also desperate to be a paperback writer. 'We loved the absurd. We loved puns above all forms of wordplay,' Paul recalled in 2021. 'We loved the nonsensical, particularly the writings of Edward Lear. That's why he is name-checked.'

As often happened, Paul had mulled over the song's central theme on the way from London to a scheduled writing session at John's house in Weybridge, Surrey. 'I would often start thinking on my way out and I developed the whole idea in the car,' he remembered. 'Somehow it was to do with the *Daily Mail* so there might have been an article in the *Mail* that morning about people writing paperbacks. I came in, had my bowl of cornflakes and said, "How's about if we write a letter? Dear Sir or Madam, next line, next paragraph. We went upstairs and put the melody to it. But it's just a little bluesy song, not a lot of melody. John and I sat down and finished it all up. Then I had the idea to do the harmonies and we arranged that in the studio.'

The Beatles were one week into their studio routine when they began 'Paperback Writer'. During the afternoon of 13 April 1966, they had worked on 'Love You To'. Following a meal break of 90 minutes, a session stretching from 8.00pm to 2.30 in the morning was devoted to putting on tape the basic rhythm backing of 'Paperback Writer'. It is likely that there were many rehearsals in the studio before the tape rolled, because the reel contains just two takes; only the second is complete. Recorded on track one are the sounds of two guitars played by Paul and John, George on tambourine and Ringo's drumming (**CD Sessions One Track 9 / LP Sessions Side Two Track 2**). Paul used an Epiphone Casino hollow-body electric guitar for the propulsive riffs of 'Paperback Writer'. He had acquired this instrument towards the end of 1964. 'If I had to choose one electric guitar, it would be this,' Paul has said. 'I played it on a lot of Beatles records – the "Paperback Writer" riff, the solo on "Taxman". It always feeds back nicely.'

Each of tracks three and four of the master take includes lead vocals by Paul and harmonies by Paul, John and George for the a capella chorus that George described as 'sort of Beach Boys style, if anything, I suppose'. During the afternoon session on 14 April, various finishing touches were tried out on track two, including an element that particularly excited The Beatles' contemporaries – the sound of Paul's bass guitar. It impressed engineer / producer Glyn Johns, who was involved in the records of The Rolling Stones at this time. He later recalled that, 'The first thing about The Beatles, really for me, was the bass sound on "Paperback Writer". I think it is phenomenal.' Paul played a Rickenbacker 4001S he had received from the guitar company when The Beatles stayed over in Los Angeles for a few days during their August 1965 tour of North America. This instrument produced a better bass response than the Höfner model Paul used on stage. But there were also other reasons why the bass sound made such a great impact.

The Beatles had continually asked EMI engineers why American records had more bottom end than their own discs. But studio staff were bound by practical reasons to maintain a reduced bass response. The company's biggest anxiety at the start of the 1960s was that when a record was played on a domestic turntable the stylus might jump or skip. Discs that made the needle leap out of the groove were nicknamed 'kangaroo records' by EMI staff. Ken Townsend – one of Abbey Road's most innovative technical engineers — explained that 'basically, we had to reduce the quality of the final disc to cope with the poorest equipment it might be played back on. EMI couldn't afford to have thousands and thousands of records being sent back because they were jumping, when it was due to the poor quality equipment they were played on and nothing to do with the actual records.'

Nevertheless, Ken's ingenuity contributed in two ways to 'Paperback Writer' being noticed for its big bass sound. First, he employed a novel idea to record the bass guitar. 'I thought, "Why not use a big EMI loudspeaker as a microphone and feed it backwards?"' he recalled. This method was based on the premise that because a loudspeaker works by converting electrical signals into vibrations, it could be made to do the reverse and convert sound waves into electrical signals – just as a microphone does. 'The speaker we used was one of the big white ones we used to call "White Elephants",' Ken recalled. 'We positioned it directly in front of the bass speaker and the moving diaphragm of the second speaker made the electric current. I just fed it straight out into the Microphone Input of the mixing console.' Although very effective, he acknowledged there was a drawback when using this unusual method: 'It got you fantastic bass, but it picked up everything in the building as well!'

The heavier bass on the group's records from 1966 onwards can also be partly attributed to an invention called ATOC – Automatic Transient Overload Control. 'In the cutting room we put an advanced head on the playback tape machine that looked at the signal well in advance of the second head,' Ken Townsend explained. 'The first head decided how much groove spacing there would be, so that if there were going to be some very high transients coming through then the grooves would be spaced wider at that particular point. It anticipated what was coming.' A wider groove would allow the stylus to track the groove more easily and so prevent jumping. Fortunately, Geoff Emerick, who had recently worked in EMI's cutting room, had an ally in the pursuit of more bass and volume. Tony Clark, who became an in-demand engineer and producer, remembered that 'Paperback Writer' was 'EMI's first high-level cut. ATOC was a huge box with flashing lights and what looked like the eye of Cyclops staring out at you. I did two cuts, one with ATOC and one without, played them to George Martin and he approved of the high-level one.'

The session for the final overdubs on 14 April 1966 was attended by a photographer and writer for *The Beatles Book Monthly*. The report in the fan magazine, along with some notes made by tape operator Phil McDonald, are revealing. Without them, the musical experiments that were eventually erased from track two of the tape would be unknown. With no thought about the historical value of preserving these exploratory steps towards the completed master, copies were not made during the session. The next try wiped the previous one. Only a fragment of a few seconds of Challen piano remains on tape as evidence that 'Jangle box via Leslie by G H Martin,' as Phil described it, was one of the rejected musical ideas. An organ part played by George Martin was also deleted, despite Phil's note, 'All having a good time.'

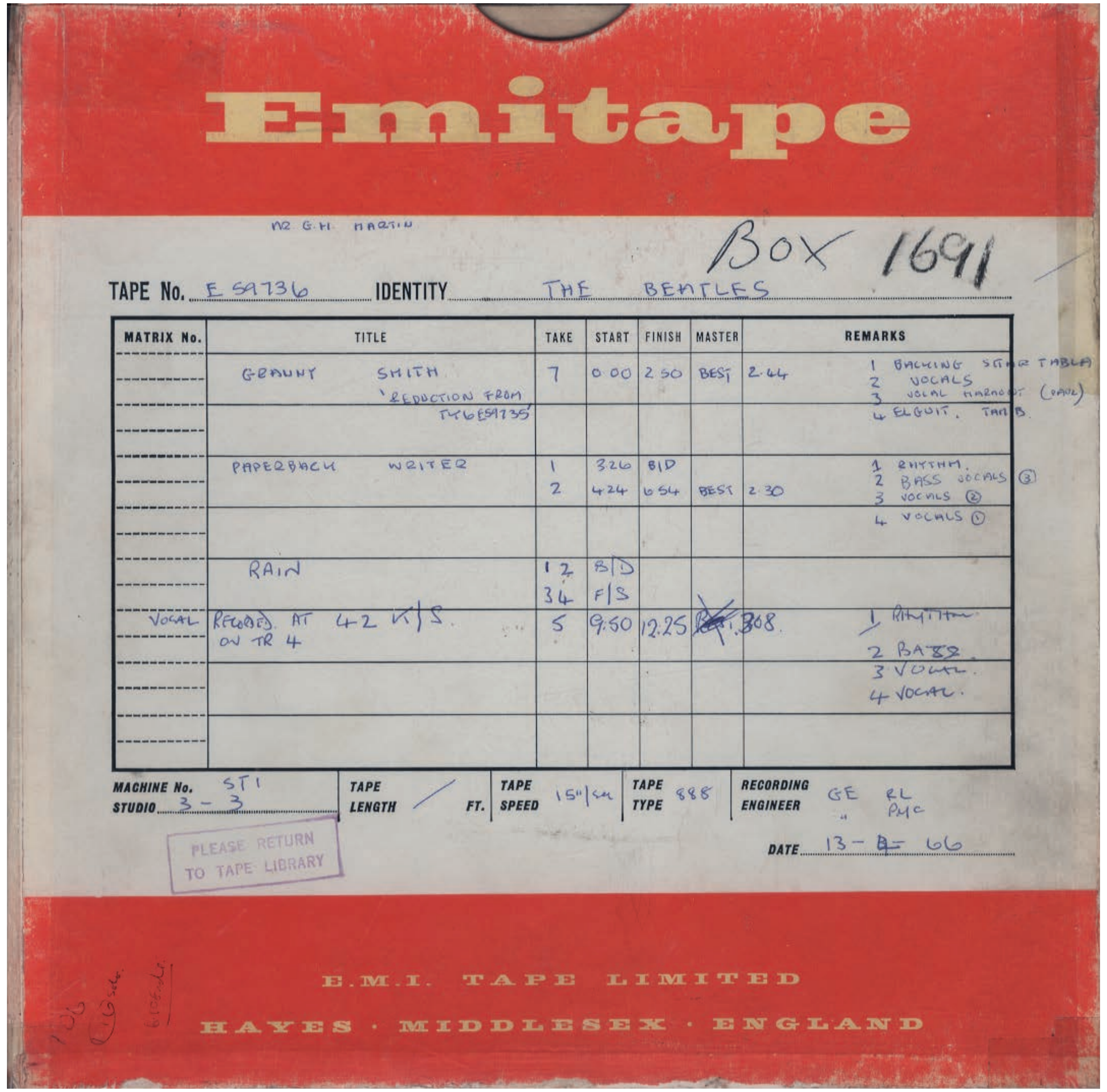
The various additions to track two, including backing vocals by John and George, were all made while Paul overdubbed bass guitar. The vocal arrangement eventually settled upon for the third and fourth verses featured John and George singing the nursery rhyme 'Frère Jacques'. *The Beatles Book Monthly* noted George Martin's comment: 'I think that the best thing we have added are the "Frère Jacques" bits.' It also observed that Paul 'asked John and George if they were singing it right. George turned round, lowered his glasses to the tip of his nose and looked down at Paul in a typical school-masterish fashion and said, "To the best of our ability Paul!"' George also doubled the guitar riffs that follow each of the choruses.

Another element integral to the sound of 'Paperback Writer' was added at the mixing stage – tape delay reverb using ADT. 'I think this is the first time we have used echo like this,' George Martin said in 1966. The sound of Paul singing 'Paperback Writer' at the end of the verse preceding each a capella chorus was recorded by another tape machine that was faded up on the console to control the amount of added reverb. The length of delay was affected by the time taken for the tape containing the second recording to reach the playback head on the ADT machine. This delay could be altered by varying the speed of the machine. Phil McDonald's notes reminded him that when mixing, 'Slow down tape echo ADT just on the die away of "Paperback Writer".'

Two mono mixes were made at the end of the busy session; the second was released on the standalone single. A stereo mix was not made until over six months later on 31 October 1966. It was prompted by a late decision to release *A Collection Of Beatles Oldies* in December. Compared to the mono mix, there are noticeable differences in the way that the tape echo was applied for this stereo version. With only four instead of six rounds of the vamped 'Paperback Writer' passages on which the song fades, it is also shorter than the mono single.

The pop scene of this period ran at breakneck speed. In America, 'Nowhere Man' had been issued as a single in February 1966 to maintain momentum, but The Beatles seemed to have disappeared from the radar in the UK. There had been six months between 'Day Tripper' / 'We Can Work It Out' topping the chart at Christmas and the release of its follow-up in June. In an interview for *Disc and Music Echo*, George admitted, 'I'm inclined to think it has been a bit too long, but there's nothing we can do about that. We'd rather wait and be sure. And that's what we did.'

As previously discussed in the note about 'Here, There And Everywhere', to promote their single The Beatles made several film clips and agreed to appear in a live edition of *Top of the Pops*, miming to both sides of the record. Nevertheless, there was what *NME* described as a 'chart shock' when 'Paperback Writer' did not reach number one in its first week of release. Their previous seven singles had done so in the *NME* chart, but the ascent of 'Paperback Writer' to the top was delayed by a week. It dislodged 'Strangers In The Night' by Frank Sinatra. In *Disc and Music Echo*, published in May, George was asked whether The Beatles were worried about not having an instant number one with their new single. 'Well, this keeps coming up,' he replied. 'It's virtually impossible to answer. We just know we are making better records. The fact that they sell a lot isn't enough any more. We're interested in getting better sounds … There's nothing more we can do. We've made the record. Now it's up to the people who buy it.'



RAIN

SINGLE SIDE **B**

RECORDED: *14 April 1966 – Studio Three, Abbey Road; 16 April 1966 – Studio Two, Abbey Road*

JOHN: *lead vocal, harmony vocal, guitar*
PAUL: *harmony vocal, guitar, bass*
GEORGE: *harmony vocal*
RINGO: *drums, tambourine*

MONO MIX: *16 April 1966*
STEREO MIX: *2 December 1969*

● When the 'Paperback Writer' single was flipped over to play 'Rain', the exciting sound was still recognisably Beatles music, but now it was refracted through a hall of mirrors to become disorientating and mysterious. From the moment the snare beats erupted at the start through to the bewildering backwards singing during the fade, it was evident that the group was focused on exploring uncharted sonic territory. It might take a few listens to lock on to its wavelength but, once you'd tuned in, the dizzying swirl of sound was mesmerising.

Recorded early on in the *Revolver* sessions, 'Rain' had benefited from the many studio innovations that would characterise the album. But, although listeners in 1966 might have felt the music had been beamed from another dimension, the words of the song seemed more grounded. 'This is a song I wrote about people who are always moaning about the weather all the time,' John commented. 'You know, whatever it is, it's OK. It's meant to be.' Others see the lyric holding a deeper meaning inspired by John's encounters with LSD and interest in the ancient Eastern philosophy he discovered in *The Psychedelic Experience*. '"Rain" reduces a razor-sharp intellect to childlike awe,' wrote Rob Chapman in his book *Psychedelia and Other Colours*. 'It's an acid convert's joy at seeing rain for the first time and marvelling at its essence.' In *Revolution in the Head*, Ian MacDonald observed that 'Rain' expresses 'the vibrant lucidity of a benign LSD experience. Lennon's "rain" and "sun" are physical phenomena experienced in a condition of heightened consciousness, the record portraying a state of mind in which one is peacefully at home in an integrated universe (as distinct from those who see only disparate elements to be manipulated or feared).'

Paul's interpretation is more straightforward. 'Songs have traditionally treated rain as a bad thing. What we got on to was that it's no bad thing. There's no greater feeling than the rain dripping down your back.' Paul has also pointed out, 'I don't think "Rain" was just John's. We sat down and wrote it together. It was John's vocal and John's feel on the song, but what gave it its character was collaboration. I think it's all too easily said: "It's a John song. It's a Paul song" … That's a fallacy.'

Certainly, creative collaboration during its recording was the reason for the enduring sway that 'Rain' has held over generations of musicians. The first session for the B-side took place in the evening of 14 April 1966, following the completion of overdubs on 'Paperback Writer' in the afternoon. 'On things like "Rain",' Paul reflected, 'it was that we all wanted to do it. It wasn't only John who wanted to make that kind of record. It was probably just that we'd all get an excuse to do it on his track.' The first significant step to establish the sound at the foundation of 'Rain' was a decision to slow down the recording of the backing track. 'There are various reasons for doing the different speed things,' George Martin explained. 'One was to get a different drum sound. If you've recorded the track faster and then slowed it down, Ringo's toms would sound a bit more cavernous.'

There were five takes of the rhythm backing, consisting of electric guitars – played by John and Paul – and Ringo's drums. The fifth was chosen as the take on which overdubs would be made. With the knowledge that the tape machine would be slowed down for the final version, the song was performed in B-flat major at a very fast pace. Even when slowed down to the tempo of the completed version, Ringo's drumming on the record has always impressed listeners. Hearing the performance at its actual speed, it's no wonder that Ringo considers that his playing is 'the best out of all the records I've ever made. I think I just played amazing! "Rain" blows me away … It's out of left field. I know me and my playing … and then there's "Rain". I feel as though that was someone else playing – I was possessed!'

Paul overdubbed bass on track two with the tape machine running at standard speed (powered at 50 kilocycles per second) so he heard the fast performance in B-flat major (**CD Sessions One Track 10 / LP Sessions Side Two Track 3**). John sang lead vocals on tracks three and four. Both of these recordings were made with the tape machine running at 42 kilocycles. This slowed the tempo and dropped the key of the song by around three semitones from B-flat major to close to G major. Echo was added to the recording of his singing on track four (**CD Sessions One Track 11/ LP Sessions Side Two Track 4**). With the original reel playing back at 42 kilocycles, two reduction mixes were made from take five to another tape. The second of them, called take eight, consisted of guitars, drums and bass combined to track one and John singing on track three. This vocal track appears to have been an experimental take with John singing along to the original fast performance with the tape machine running at standard speed. When heard in this reduction mix featuring the guitars, bass and drums varispeeded on track one, John's voice has a slowed-down quality – similar to the vocal sound heard on part of 'Strawberry Fields Forever', released in 1967.

The reduction mix called take seven, however, was decided to be the best. With the playback machine running at 42 kilocycles, the elements of take five (**CD Sessions One Track 10 / LP Sessions Side Two Track 3**) had been recorded to the second tape. The guitars and drums were recorded to track one, Paul's bass transferred to track two and John's two vocal parts mixed together on track three. The fourth track was then open for more overdubs. John, Paul and George sang the answering harmony vocals ('When the sun shines down…' 'When the rain comes down…' When it rains and shines…'); Paul sang a high harmony on the stretched-out 'Rain', 'I don't mind', 'Shine' and 'The weather's fine'. Ringo played tambourine throughout the addition of these vocal parts on track four.

The previous week, while recording 'Tomorrow Never Knows', The Beatles and the studio team had listened to tape loops running at different speeds and backwards. Clearly, all were intrigued by what they heard. Accounts vary about whether it was John's or George Martin's idea to do it, but there is no doubt that the final ingenious brush stroke for 'Rain' was mixing in a section of John's vocal – running in reverse – following the last chorus. 'Usually, if we were working on a song, we'd take a little rough mix of it home,' George Harrison remembered. 'We were halfway through "Rain" when we left the studio at night, so John said, "Can I have a rough mix of that?" In those days they made a three- or four-inch spool, the copy tape. That means they would play the rough mix onto a little spool, and when they finished they would cut the tape off and hand it to you in a box so the tail was sticking out – it's called "tails out". John didn't know that at the time (I don't think I knew it, either), so when he got home he threaded it on his machine as if it were "heads out" and played it.'

In a 1969 interview, John also recalled the circumstances of hearing the tape backwards at home: 'Somehow I got it on backwards and I sat there, transfixed, with the earphones on, with a big hash joint. I ran in the next day and said, "I know what to do with it, I know … Listen to this!" So I made them play it backwards. I wanted to do the whole song backwards.' George Martin told the *NME* in June 1966, 'The Beatles weren't quite sure what to do at that point, so I took out a bit of John's voice from earlier on and played it backwards. They all thought it was marvellous.'

Logging the session, Phil McDonald noted that some of John's vocal from track three was copied to a mono tape and then played backwards while recording onto take seven. This vocal passage was, in fact, a selection of phrases edited together. When heard forwards, the reversed parts that were copied to track three are revealed to be: 'Sip their lemonade / When the sun shines / When the sun shines / Rain, rain / If the rain comes, they run and hide their heads.' 'It was very much a John song,' George Martin observed. 'I thought that the backwards stuff would help it. I think the attraction of it was being unreal. When you have all the consonants backwards, it gives a dreamlike appeal to the song, which I guess is why John liked it so much. He was always a dreamer.'

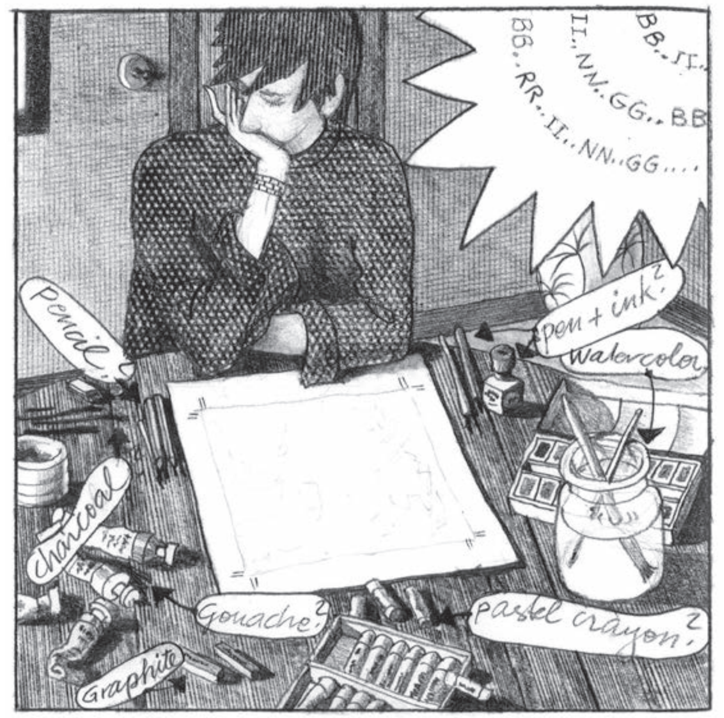
At the end of the session, the song was mixed in mono with ADT added to the vocal track. It was issued on a single in the USA on 30 May, 11 days earlier than its UK release. 'Rain' would have slotted into the running order of *Revolver* as snugly as a dovetail joint. But it had been needed straightaway as a B-side and songs from singles did not usually appear on British Beatles albums. Consequently, a stereo mix was not required until December 1969, when the song was scheduled to make its first appearance on an album – the Capitol Records compilation for America, *Hey Jude*.

Although officially a B-side, 'Rain' received similar promotional support to the single's top side with film clips made at the same time as 'Paperback Writer' and also inclusion in the group's live appearance on *Top of the Pops*. Interestingly, for these performances The Beatles mimed playing 'Rain' in G, which was not its key when they had played it in the studio. Furthermore, John was required to mouth the strange sound of his vocal heard backwards. Showing admirable restraint, a backwards vocal part was never used again in a future Beatles song until 'It's turned out nice again' was reversed during the fade-out of 'Free As A Bird', released in 1995. John did, however, return to the subject of how changeable the weather could be in the UK. In 'I Am The Walrus' he sings, 'Sitting in an English garden waiting for the sun / If the sun don't come, you get a tan from standing in the English rain.'



On location at Chiswick House, London, for the 'Paperback Writer' and 'Rain' promotional films, 20 May 1966





THE COVER

● In October 1960, commercial artist Klaus Voormann was walking along the Große Freiheit street in the rough St Pauli neighbourhood of Hamburg, West Germany. Suddenly, he was stopped in his tracks by an intriguing racket rumbling near his feet. He discovered its source was a basement club called the Kaiserkeller. When Klaus ventured inside, he saw Rory Storm and The Hurricanes – a Liverpool band with Ringo playing drums. Next onstage was a group featuring John, Paul and George, drummer Pete Best and Stuart Sutcliffe playing bass. 'It was just amazing for me,' Klaus recalled, 'because this was the very first rock 'n' roll I had ever heard live.'

Klaus was hooked by more than just the music of the early Beatles. 'They looked like Teddy Boys,' he observed. 'They had these gingham jackets and grey flannel pants; and there was Stuart with his sunglasses. To me this whole thing was alien.' Eventually, Klaus plucked up courage to talk to John. 'I was really scared and didn't know what he was going to do … and I showed him a record cover I had done. John said, "Go to Stuart, he's the artistic one in the band!"'

Six years later, out of the blue, John invited Klaus to design a cover to match the startling music on *Revolver*. In the time that had elapsed between their first meeting and that call, Klaus had remained close to The Beatles. While working as a graphic artist in London, he had shared flats with George and Ringo in Mayfair and Knightsbridge. Although he had bought Stuart's bass guitar when the talented painter had quit the group to study art in Hamburg, Klaus was not planning to make a living from music. 'I had the bass, but I didn't even think of playing it,' he remembered. 'Then suddenly Gibson Kemp called me from Germany.' By accepting an offer to join two Merseyside musicians in an act named Paddy, Klaus and Gibson, he was diverted from pursuing a graphics career. In July 1966, he was released from the trio's management contract with Brian Epstein to join Manfred Mann.

The Beatles' previous five albums all had distinctive front cover photographs by the innovative photographer Robert Freeman. For the first of those, *With The Beatles*, Freeman had taken a stylish black and white portrait showing each of the group's faces in a moody half-shadow. 'I think we all felt that his stuff somehow summed up our own feelings. The photographs were artistic without being pretentious,' Paul observed. It was reported in the press that, for their forthcoming LP, Robert Freeman was 'working on the possibility of a revolutionary sleeve jacket'. In the end, it was decided not to use the spiral of photos he created for *Revolver* in 1966; the collage now graces the *Sessions* albums in this box set.

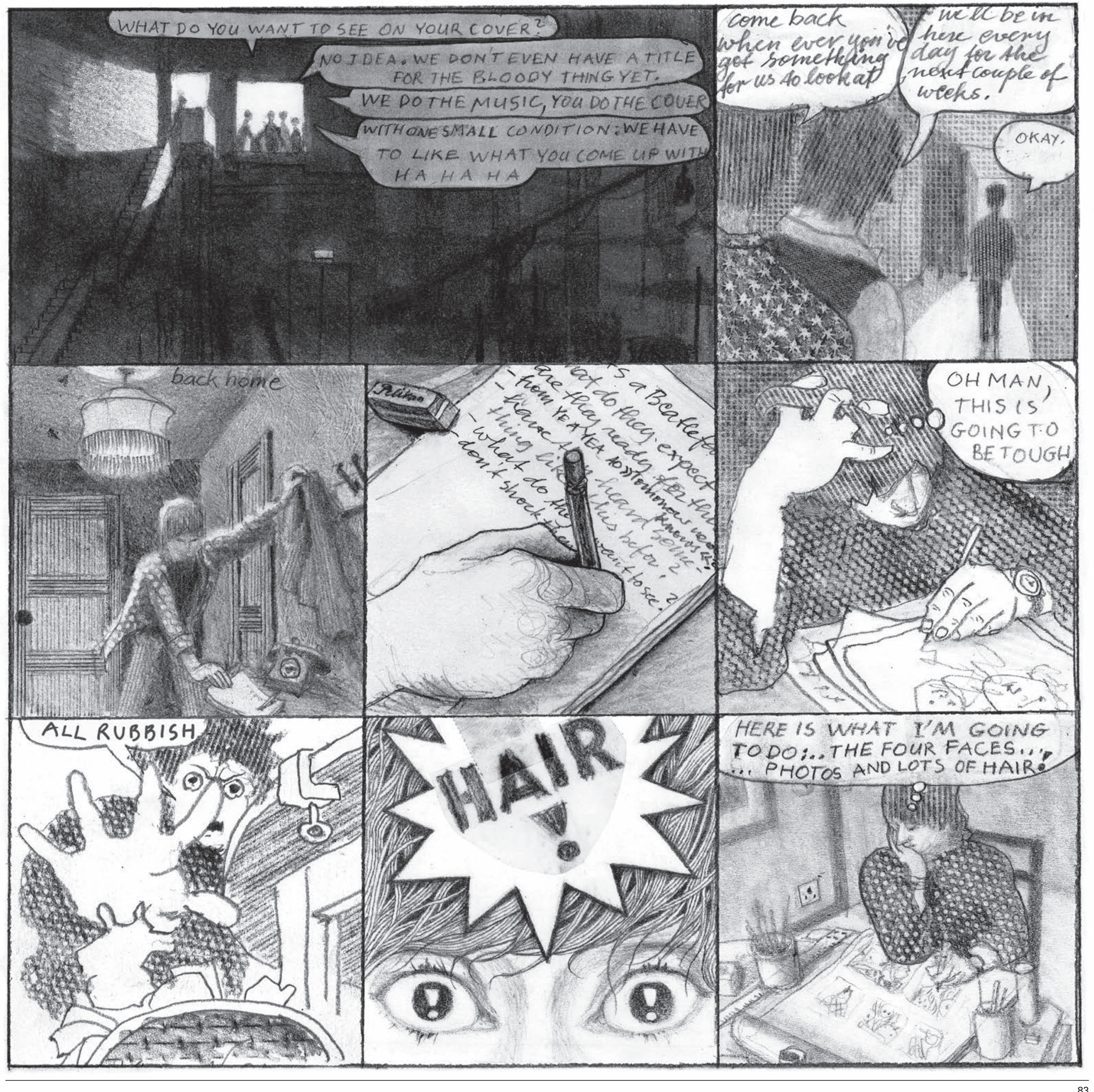
The artwork conceived by Klaus for the cover of *Revolver* sent a clear signal that The Beatles were in tune with the artistic zeitgeist. Many viewed the fine line drawings as echoing Aubrey Beardsley, whose work from 70 years earlier was undergoing a revival. When art critic George Melly viewed the Victoria and Albert Museum's Beardsley exhibition during the summer of 1966, he was 'surprised to find it packed with people. I believe now that I had stumbled for the first time into the presence of the emerging Underground.' Beardsley's new popularity with the in-crowd was confirmed in 1967. For the cover of *Sgt. Pepper's Lonely Hearts Club Band*, a photograph of him was slotted into the panoply of people The Beatles admired, next to Stuart Sutcliffe. Significantly, when the V&A curated a Beardsley retrospective in 2020, the *Revolver* sleeve was displayed as an example of the nineteenth-century artist's influence.

The concept of blending Mount Rushmore-like drawings of The Beatles with a collage of photographs won Klaus Voormann a Grammy Award for Best Album Cover, Graphic Arts. He subsequently drew LP sleeves for other artists, including the Bee Gees, Jackie Lomax and Wet Wet Wet. He also created more covers for The Beatles: the three *Anthology* albums released in the 1990s feature his designs, while his sleeve for George's solo single 'When We Was Fab' nostalgically references the drawing from the *Revolver* sleeve. But until Klaus retired, he focused mainly on his work as an in-demand session musician. His brilliant bass playing can be heard on records by artists such as Nilsson, Carly Simon and Randy Newman, plus many of the solo albums by John, George and Ringo.

The following illustrations are extracts from the graphic novel by Klaus Voormann, *birth of an icon REVOLVER*.




PLAY HIM TAXMAN
NO. PLAY YELLOW SUBMARINE
NO. PLAY TOMORROW NEVER KNOWS
BUT I WANT AHHH!
THERE WILL BE MORE VOICES ON THERE
SHUT UP!!... he's not stupid
WOW
WHAT A TRIP
WHAT DO YOU SAY?
COME ON KLAUS! WHY IS IT ALWAYS LIKE PULLING TEETH WITH YOU? TELL US, HOW IS IT..??
I'M SPEECHLESS
COME ON KLAUS, GIVE GEORGE HIS CHAIR BACK
KLAUS... YOU SUCK AS A PRODUCER HA HA HA
OH, I'M SORRY GEORGE
THANK YOU JOHN
ONE LAST QUESTION
Klaus, the boys are doing a wonderful job and they've got a lot on their plate. Let's see what you can come up with. Good Luck!
NICELY SPOKEN MR. MARTIN! NOW YOU'VE GOT YOUR CHAIR BACK LET'S GET ON WITH IT
what a subtle way to let me know it's time to go
OKAY, I'm off. thanks for letting me listen and George... thanks for the chair.


WHAT DO YOU WANT TO SEE ON YOUR COVER?
NO IDEA. WE DON'T EVEN HAVE A TITLE FOR THE BLOODY THING YET.
WE DO THE MUSIC, YOU DO THE COVER
WITH ONE SMALL CONDITION: WE HAVE TO LIKE WHAT YOU COME UP WITH HA HA HA
come back when ever you've got something for us to look at
we'll be in here every day for the next couple of weeks.
OKAY.
back home
OH MAN, THIS IS GOING TO BE TOUGH
ALL RUBBISH
HAIR
HERE IS WHAT I'M GOING TO DO:.. THE FOUR FACES... ... PHOTOS AND LOTS OF HAIR!


All I have to show is this one big piece of paper
I must be mad!
EMI CANTEEN
IT'S KLAUS
What a big piece of paper!
LET'S CLEAR THE TABLE
WOW
GEORGE WATCH IT!
WE DON'T WANT TO BREAK ANY OF E.M.I.'S PRECIOUS PORCELAIN.
CLEVER STUFF!
THAT'S MY FAVORIT
MINE TOO
YEA, THAT'S IT! WHAT DO YOU THINK, PAUL?
I LOVE IT! ALL THAT HAIR. IT'S BRILLIANT!


UPEE. I'VE GOT THE JOB
YOU'RE RIGHT. THEY ARE CRAZY
HHMM... THIS GROUP LOOKS GOOD ALREADY
OKAY GRUMPY ONE HERE'S A MAGAZINE WITH SOME MORE PICTURES
ALL I NEED IS GEORGE'S EYES AND.... MAYBE HIS MOUTH?
...DAYS...
...NIGHTS...


Finished!
E.M.I. HEADQUARTERS
come on in Klaus
HI KLAUS, YOU'VE GOT TO SEE THESE BOB WHITAKER PHOTOS THEY ARE GREAT!
yes they're amazing!
Your cover had better be good otherwise we use one of BOB'S PICKS.
WHY ARE THEY ALL STANDING BACK THERE?
I WONDER WHAT THEY'RE THINKING
IT'S SO SILENT SO SERIOUS
PLEASE SAY SOMETHING
WHAT ON EARTH MADE ME PUT ON THAT BLOODY POLONECK SWEATER!


Hey fellows come, you've got to see this. It's me... on the toilet!
LET'S KEEP IT. I THINK IT'S FUNNY
Look at Brian. He's wearing a pisspot Ha Ha
very fashionable HI HI HI
AND WHAT DO WE HAVE HERE MR. VOORMANN? YOU PUT YOURSELF ON THERE, YOU CHEEKY BUGGER!
KLAUS, WHAT AN AMAZING PIECE OF WORK. I WAS WORRIED THE PEOPLE OUT THERE WOULDN'T ACCEPT THE GIANT STEP THE BEATLES MUSIC HAD TAKEN. YOUR COVER BUILDS THAT BRIDGE.
I don't know how to thank you



REVOLVER RECEPTION

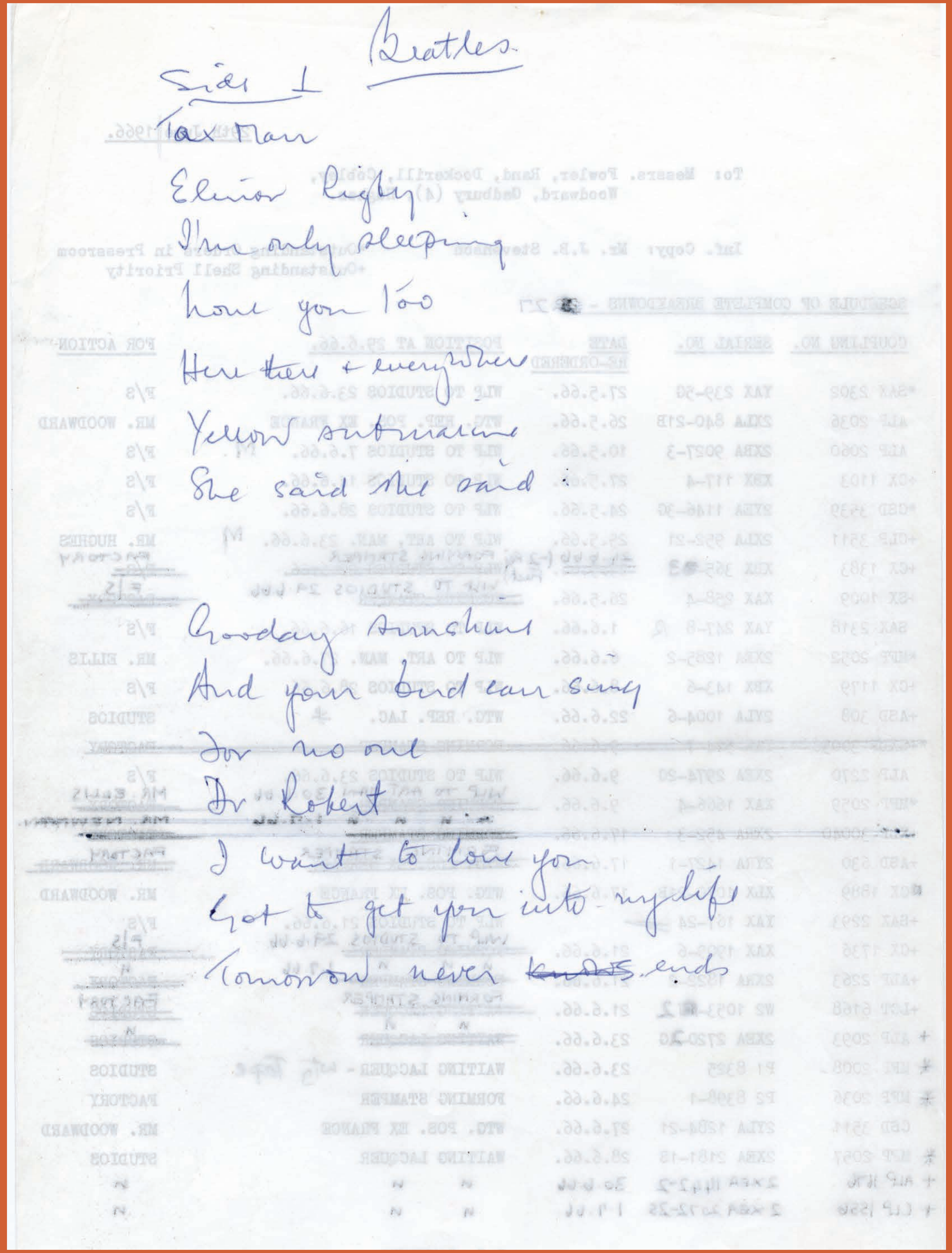
● 'A brilliant album which underlines once and for all that The Beatles have definitely broken the bounds of what we used to call pop,' raved British pop paper *Melody Maker* in its review of the group's seventh LP. These were adventurous days. In the time between the arrival of *Rubber Soul* and the release of *Revolver*, several of The Beatles' contemporaries had made trailblazing records. From the USA, The Beach Boys' *Pet Sounds* and Bob Dylan's double LP *Blonde On Blonde* had astonished listeners with innovative musical and lyrical ideas. Similarly, The Byrds' extraordinary single 'Eight Miles High' and the accompanying album *Fifth Dimension* sounded out of this world. British groups had also taken confident strides into uncharted territory. Singles by The Who ('My Generation', 'Substitute'), The Rolling Stones ('19th Nervous Breakdown', 'Paint It Black') and The Kinks ('Dedicated Follower Of Fashion', 'Sunny Afternoon') had electrified the output of pirate radio ships anchored around the coast of the UK. But once again, in the face of strong competition, what The Beatles did next eclipsed everything. No one could match their ambition and eclecticism.

As Paul recalled, 'People were starting to lose their pure-pop mentality and mingle with artists. I was intrigued by all of that. Perhaps our audience wouldn't mind a bit of change, we thought, and anyway, tough if they do!' Early on in the sessions for the new album, The Beatles were keen to reveal examples of their ongoing adventures in the studio. 'It won't be out for a while,' Tony Hall wrote in *Record Mirror* published 14 May 1966, 'but let me tell you this. Some of the tracks on the next Beatles LP are the most revolutionary ever made by a pop group.' He focused on what would in time be called 'Tomorrow Never Knows': 'The boys talk about it as "The Void". But I very much doubt if it will end up as that. Paul McCartney played it to Bob Dylan and Brian Jones [of The Rolling Stones] last week. They were absolutely gassed too. Because it was so original. It's as revolutionary as Ornette Coleman appeared to the jazz scene a decade ago. And that's saying something. They are so far ahead. And I'm longing to hear your reaction when the album is eventually issued.'

The date when it would finally be released became a running story. At first, the LP was expected in May but, in order to accommodate The Beatles' long hours of experimentation, studio time unexpectedly and continually stretched into the future. 'Shock over new album – not until August!' warned the *NME*, dated 6 May. 'Although they have been recording for four weeks, their next LP is not complete.' In the same pop weekly published on 17 June, George Martin gave little away about the shape of things to come. 'It's always dangerous to say too much or to get over-excited before something like this comes out … because you never know what the eventual reaction will be. I think people will be surprised.'

The new album's name – or lack of one – had also become a talking point. The *Beatles Book Monthly* edition for August 1966 told its readers that the group 'went through dozens of your suggestions, working them in with their own ideas'. The magazine's reporter disclosed that on 23 June – The Beatles' first day in West Germany at the Hotel Bayerischer Hof in Munich – 'the boys had to do a bit of quick thinking, and come up with a good title for their new L.P. After listening to the tracks on George's tape recorder, we all swapped suggestions and came up with names like "Magic Circle", "Four Sides To The Circle", "Beatles On Safari" and "After Geography" (a Ringo pun on *Aftermath*) – but still no luck.' *Disc and Music Echo* also wrote about this discussion, adding two other titles to the reject pile: 'Bubble and Squeak' and 'Freewheelin' Beatles'. They seem unlikely to have been seriously considered. By the time The Beatles were on tour in Japan at the end of June, 'Abracadabra' was on the shortlist. EMI received notification that the album would be called *Revolver* by a telegram sent from the Tokyo Hilton on 2 July.

For some while, a measure of the success of a new Beatles LP had been how many of its songs were gratefully snapped up by other artists. Since the group had been reluctant to release singles from a current album in the UK, cover versions of the most commercial-sounding tracks were rushed out. It was an opportunistic process actively encouraged by Dick James, who ran Northern Songs, the publishing company for the songs of Lennon-McCartney and Harrison. Consequently, versions were often recorded before a new Beatles album had even reached the shops. They would then be released on the same day or within a week or so of the originals. In this way, The Overlanders had benefited from The Beatles' decision not to release 'Michelle' from *Rubber Soul*. In January 1966, they had been at number one with their cover, while another version of the song by


Beatles
Side 1
Tax Man
Elinor Rigby
I'm only sleeping
Love you Too
Here there + everywhere
Yellow submarine
She said she said
Goodday Sunshine
And your bird can sing
For no one
Dr Robert
I want to tell you
Got to get you into my life
Tomorrow never ~~knows~~ ends

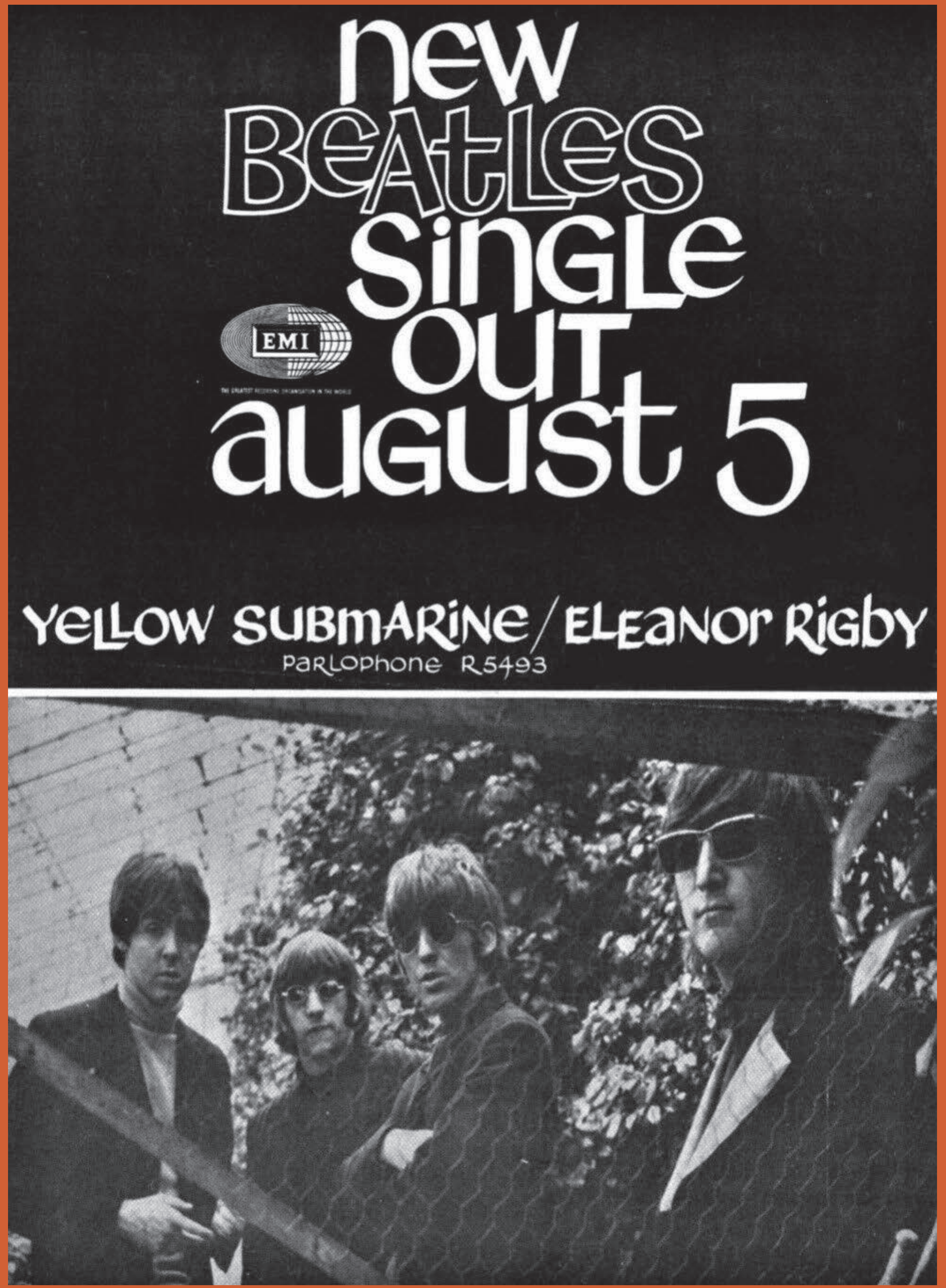
David and Jonathan was also in the top 20. As we've seen in 'Track by Track', The Overlanders were not impressed by the material on *Revolver*.

British record companies disagreed with that assessment. The feel-good bounce of 'Good Day Sunshine' made it seem an obvious chart contender, which led to versions recorded by The Tremeloes, The Eyes, Glen Dale and Scott Hamilton. 'Here, There And Everywhere' attracted covers by The Beatles' Liverpool chums The Fourmost (produced by George Martin's AIR partner Ron Richards) and Episode Six. 'For No One' was recorded by Brian Withers, Wayne Gibson and Marc Reid – 'Marc even sounds like Paul,' the *NME* thought, 'and if you can't afford the LP, this isn't a bad substitute.' George Martin's production of Cilla Black singing the ballad was issued on a B-side. Following a tip-off from Donovan, producer Mickie Most had hoped to capitalise on the catchiness of 'Yellow Submarine' with all-girl group The She Trinity. The prolific hitmaker's plan was blown out of the water. For the first time in their UK release schedule, The Beatles extracted two songs from their new LP for a 45 issued on the same day as the album. 'I feel sorry for the girls,' the *NME* reviewer wrote, 'because if it wasn't for The Beatles' single this would stand a good chance … but, of course, it hasn't got a hope.' The only version of a *Revolver* song to become a hit in 1966 was 'Got To Get You Into My Life' by Cliff Bennett and The Rebel Rousers. In 1976, the song became an American top ten hit for The Beatles themselves when, six years after the group's split, it was released to promote the compilation *Rock 'N' Roll Music*.

More than ever before, no matter how strong these songs might sound when covered by other artists, The Beatles' distinctive way of performing and recording them meant that their versions were definitive. 'A new meaning to pop? Perhaps the musical catalyst that could lift The Beatles out of pop music into a league of their own?' *Melody Maker* pondered. 'Their new LP will set a new direction for pop music. For the sound on this LP is going to defeat the bandwagon-jumpers. As Paul says: "They'll never be able to copy this!"' The British pop papers recognised The Beatles' revolutionary moves in the studio, while being dazed by what they heard. '"Tomorrow Never Knows" is John's voice telling you to turn off your mind and relax and float downstream. But how can you relax with the electronic outer-space noises often sounding like seagulls?' wondered *NME* writer Allen Evans. 'Even John's voice is weirdly fractured and given a far-away sound.' *Record Mirror* described *Revolver* as 'full of musical ingenuity. Controversial, yes. There are parts that will split the pop fraternity neatly down the middle. But whoever made progress without running the risk of criticism?'

Some criticism in the press came from an unusual source. *Disc and Music Echo* invited Ray Davies of The Kinks to review *Revolver* and, as the pop paper remarked, 'the Kink certainly spoke his mind'. His thoughts on the two songs chosen for a double A-side? 'Eleanor Rigby': 'It sounds like they're out to please music teachers in primary schools.' 'Yellow Submarine': 'This is a load of rubbish, really. I think they know it's not that good.' In the following week's *Disc*, George commented on the songs chosen for the unexpected single. 'I like them both – "Yellow Submarine" will appeal to old-age pensioners and that kind of mob, whereas "Eleanor Rigby",' George drily noted, 'will probably only appeal to Ray Davies-types…' He magnanimously added, 'He's entitled to his opinion. But I think if Ray Davies met us, he might change his tune. I think Ray Davies and The Beatles would have plenty in common.'

Several of the most perceptive comments in the British press were made by writers associated with other, more venerated, types of music. *The Gramophone* magazine had previously been sniffy about The Beatles' records. When jazz critic Peter Clayton took over its review column in August 1965, the tone changed. *Rubber Soul* was, the writer declared, 'the best pop album I've ever had the pleasure of reviewing'. He was equally enthusiastic about *Revolver*. 'The impression you get is not of any one sound or flavour, but simply



of smoking hot newness with plenty of flaws and imperfections but fresh … If there's anything wrong with the record at all it is that such a diet of newness might give the ordinary pop-picker indigestion.' The highly regarded classical music critic Edward Greenfield wrote a glowing review of *Revolver* for *The Guardian* headed 'Thinking Pop'. '"For No One" uses Purcellian tricks to hold the attention, gently-moving, seamless melody with characteristic descending bass motif,' he observed. '"Here, There And Everywhere" brings yet another Beatles tune that, like "Yesterday" or the best of Ellington, Cole Porter or Sandy Wilson (taking highly contrasted examples), can be demonstrated by the most hide-bound analysis to be a good melody.'

In America, *Revolver* also reached admirers from outside the world of pop. Composer and conductor Leonard Bernstein delighted in demonstrating the harmonic and rhythmic ingenuity of the LP's songs in the TV show *Inside Pop: The Rock Revolution*. Writing in the *New York Review of Books*, Ned Rorem thought 'the minute harmonic shift on the words "wave of her hand"' in 'Here, There And Everywhere' to be 'as surprising and yet as satisfyingly right' as that in the madrigal 'A Un Giro Sol De' Begl'occhi Lucenti' by Claudio Monteverdi. Classical composer, arranger and scholar Joshua Rifkin recalls sharing his excitement during the week when *Revolver* was released: 'I was on my way down to the summer music courses in Dartington in Devon. I remember having a day or two in town, grabbing the record then playing it for all the hotshot avant-garde composers in Dartington, who were my friends in the UK, and all of us being completely gobsmacked by this album. Every album they made was a tremendous leap, but *Revolver* just seemed to go even further and faster than anything else had. We were just overwhelmed by it. Everything is so perfectly honed. It's like wonderfully polished wood or stone. *Revolver* is quite a gem in that respect. It's the sheer excitement of creative energy; something you get from listening to Haydn. You listen to this music and you feel a creative mind and impulse working at full speed and full strength. It's like electricity. You're astonished that anybody could think of this.'

In the UK, *Revolver* was issued on 5 August, six days after the England football team, upon home turf, beat West Germany 4-2 to win the World Cup. At the time of writing, it is England's only victory in the competition's final. With the country basking in unusually glorious summer weather and surfing a wave of euphoria generated by the World Cup triumph, the long-awaited album was received within the perfect climate. Life felt even better when the new LP was beamed from ship to shore by 'Your Beatles Station' Radio London, Radio Caroline, Swinging Radio England and the many other pop pirates afloat.

In the USA, however, things were not the same. First, the Capitol Records version of the LP was missing three songs that had been snaffled for the interim compilation *"Yesterday"…And Today*, issued towards the end of June. The American *Revolver* was unbalanced by this deviation. The omission of 'I'm Only Sleeping', 'And Your Bird Can Sing' and 'Doctor Robert' meant that John had fewer lead vocals on the album than the three by George. With hindsight, it seems odd that already-released non-album tracks had not been used to bolster the running order for *"Yesterday"…And Today*. 'I'm Down', the B-side of 'Help' might have been included, along with the two songs on the current single 'Paperback Writer' / 'Rain' (in the end, these were placed on another American LP, *Hey Jude*, released in February 1970). Capitol's reconfiguration of their albums was aggravating to the group, who – as John said – 'put a lot of work into the sequencing'. The policy was discussed in 1966 by Paul in *The Beatles Book Monthly*: 'We've argued this out with our record company, but they say it won't work if we release the same L.Ps over there because their selling is different. We've tried to compromise, and asked if they would at least make the cover of the albums the same – but no deal.' Although Paul did hint in the magazine that, 'I think we're beginning to get more control now.'

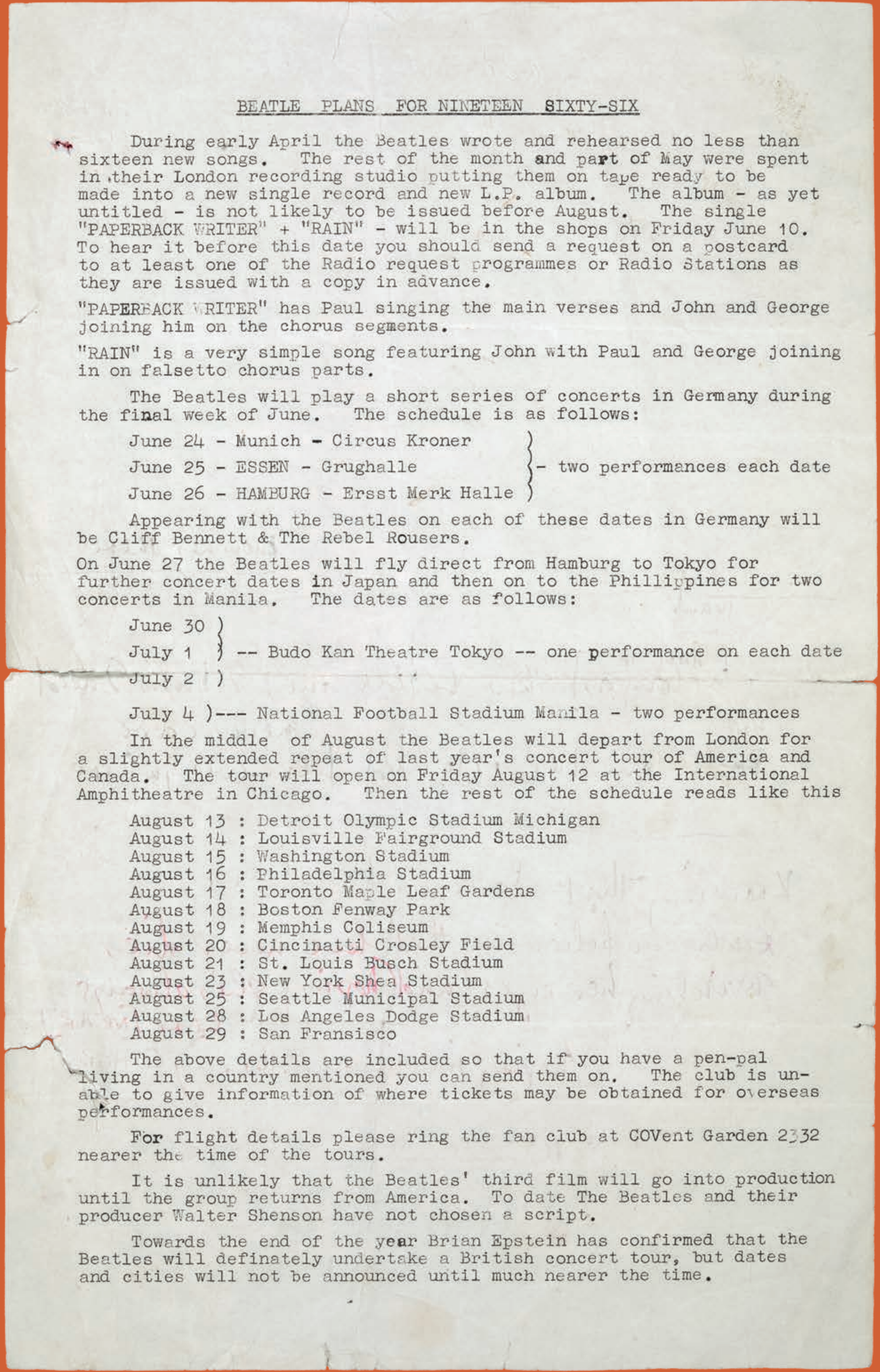
Secondly, circumstances in some parts of the USA were definitely not so favourable for the arrival of *Revolver* as they had been in the UK. The first incident in 1966 to prompt adverse publicity was connected to *"Yesterday"…And Today*. A shot from the unusual photo session with Robert Whitaker, described in 'The Road to *Revolver*', was chosen by the group for the front cover of the American LP. It showed The Beatles grinning in white butcher coats, with cuts of meat draped over them, nursing dismembered baby dolls. It was certainly a striking photograph. But when pre-release copies were sent to the press, radio stations and retailers, their unfavourable reaction to the cover confirmed it could not be used. Many stores refused to stock the album. Capitol's President, Alan Livingston, remembered that, 'My contact was mainly with Paul McCartney. He was adamant and



felt strongly we should go forward. He said, "It's our comment on the war." Finally, they gave in and sent a new cover.'

The substitute was an innocuous photograph taken of the group gathered around a trunk. It had originally been considered for the sleeve, before the idea of the 'butcher' shot took its place. Meanwhile, Operation Retrieve was launched by Capitol – at a cost of $200,000 – to destroy the 'butcher' covers that had been printed and make new ones. It is estimated the original print run amounted to a million sleeves for the mono record and 200,000 for the stereo format. At factories in Scranton and Los Angeles, the new artwork was pasted on top of the rejected image on already-printed sleeves. In later years, collectors attempted to steam off the trunk picture to reveal, they hoped, the withdrawn, now very valuable, cover beneath it. George Martin later recalled that the original concept for the sleeve had been a rare case of artistic disagreement between him and the group. 'I thought it was disgusting and in poor taste … it suggested they were madmen. Which they were, but not in that way.'

In a press release informing the media about the replacement sleeve, Alan Livingston explained that the decision to alter the original cover art – 'intended as "pop art" satire' – had been made by Capitol 'to avoid any possible controversy or undeserved harm to The Beatles' image or reputation'. As it turned out, there was a much bigger storm about to break in America that threatened to do irreparable damage to the image, reputation and popularity of The Beatles. Art Unger, editor of the teen magazine *Datebook*, had licensed the interviews given by John and Paul for Maureen Cleave's *Evening Standard* features published in March. It would not be the first time parts of these interviews were available in America. The 3 July edition of *New York Times Magazine* had used extracts for a piece called 'Old Beatles – A Study in Paradox'. *Newsweek* had published, as early as March, the statement made by John that, when featured out of context in *Datebook*,



BEATLE PLANS FOR NINETEEN SIXTY-SIX

During early April the Beatles wrote and rehearsed no less than sixteen new songs. The rest of the month and part of May were spent in their London recording studio putting them on tape ready to be made into a new single record and new L.P. album. The album - as yet untitled - is not likely to be issued before August. The single "PAPERBACK WRITER" + "RAIN" - will be in the shops on Friday June 10. To hear it before this date you should send a request on a postcard to at least one of the Radio request programmes or Radio Stations as they are issued with a copy in advance.

"PAPERBACK WRITER" has Paul singing the main verses and John and George joining him on the chorus segments.

"RAIN" is a very simple song featuring John with Paul and George joining in on falsetto chorus parts.

The Beatles will play a short series of concerts in Germany during the final week of June. The schedule is as follows:

June 24 - Munich - Circus Kroner)
June 25 - ESSEN - Grughalle)- two performances each date
June 26 - HAMBURG - Ersst Merk Halle)

Appearing with the Beatles on each of these dates in Germany will be Cliff Bennett & The Rebel Rousers.

On June 27 the Beatles will fly direct from Hamburg to Tokyo for further concert dates in Japan and then on to the Phillippines for two concerts in Manila. The dates are as follows:

June 30)
July 1) -- Budo Kan Theatre Tokyo -- one performance on each date
July 2)

July 4)--- National Football Stadium Manila - two performances

In the middle of August the Beatles will depart from London for a slightly extended repeat of last year's concert tour of America and Canada. The tour will open on Friday August 12 at the International Amphitheatre in Chicago. Then the rest of the schedule reads like this

August 13 : Detroit Olympic Stadium Michigan
August 14 : Louisville Fairground Stadium
August 15 : Washington Stadium
August 16 : Philadelphia Stadium
August 17 : Toronto Maple Leaf Gardens
August 18 : Boston Fenway Park
August 19 : Memphis Coliseum
August 20 : Cincinatti Crosley Field
August 21 : St. Louis Busch Stadium
August 23 : New York Shea Stadium
August 25 : Seattle Municipal Stadium
August 28 : Los Angeles Dodge Stadium
August 29 : San Fransisco

The above details are included so that if you have a pen-pal living in a country mentioned you can send them on. The club is unable to give information of where tickets may be obtained for overseas performances.

For flight details please ring the fan club at COVent Garden 2332 nearer the time of the tours.

It is unlikely that the Beatles' third film will go into production until the group returns from America. To date The Beatles and their producer Walter Shenson have not chosen a script.

Towards the end of the year Brian Epstein has confirmed that the Beatles will definately undertake a British concert tour, but dates and cities will not be announced until much nearer the time.

ignited an explosion of outrage: 'Christianity will go. It will vanish and shrink. I needn't argue about that; I'm right and I will be proved right. We're more popular than Jesus now. I don't know which will go first – rock 'n' roll or Christianity.'

In advance of its August publication date, Art Unger sent this edition of *Datebook* to radio personalities in the South. He hoped that either John's comment about Christianity or Paul's criticism of American race relations would spark enough of a reaction to create publicity for the magazine. DJs Tommy Charles and Doug Layton, on their breakfast show on WAQY in Birmingham, Alabama, began discussing John's remarks on 29 July. In protest at what he had said, they refused to play on air any more records by The Beatles. Their rhetoric escalated to the point of inviting listeners to bring in their Beatles records to be burnt on a sacrificial pyre. The controversy the DJs had stoked then spread like wildfire when the story was picked up by news wire services UPI and Associated Press. On the day *Revolver* was released in the UK, John's comments on Christianity and the resulting furore in southern states made the front page of the *New York Times*.

Revolver was released in the USA on 8 August. A tour of North America was scheduled to begin in Chicago four days later. At a press conference on the eve of the first concert, John tried to defuse the volatile atmosphere: 'I'm not saying that we're better, or greater, or comparing us with Jesus Christ as a person, or God as a thing or whatever it is, you know. I just said what I said and it was wrong, or was taken wrong. And now it's all this.' All this encompassed young Americans hurling Beatles records into bonfires to express their indignation over John's statement in *Datebook*. As Paul recalled, throughout the tour there was continual concern for the group's safety: 'You were getting things like Ku Klux Klan members in their robes standing outside the venue we were about to play saying, "The Klan will be here tonight. Yes, we are a violent organisation." And I remember this clear little scene of a kid, he must have been about 10 or 11, attacking the tour bus with a fervent look in his eye like a holy roller, you know.'

The combination of musical frustration – not one song from *Revolver* was played on the tour – and ever-present peril pushed The Beatles to breaking point. They decided that the final performance of the North American tour at Candlestick Park, San Francisco on 29 August 1966 would be their last ever concert. It seems likely that the controversy also had an effect on the reception of The Beatles' new single and album. In addition to estimated sales figures, air play – the number of times a record was broadcast on radio – was used to calculate chart positions for the Billboard Hot 100. In mid-September, 'Yellow Submarine' peaked at number two for a week behind 'You Can't Hurry Love' by The Supremes. 'Eleanor Rigby' rose no higher than number 11. In October 1966, in the *Disc and Music Echo* column 'Our Man in America', Derek Taylor reported that The Beatles 'are not getting anything like the air play they had a year ago, and the hangover – (continually and malevolently revived) – from John's unpopular "Jesus" quotes persists. Major TV executive told me on the telephone today: "Hey, those guys could use some good level exposure. There's still a nasty smell, isn't there?"'

Nevertheless, the Capitol version of *Revolver* had a spell at number one for six of its 77 weeks in the American Top LPs list. When it reached the summit in September 1966, the other albums in the top ten were by Herb Alpert & The Tijuana Brass (*What Now My Love* and *Whipped Cream & Other Delights*), Frank Sinatra, Ray Conniff And The Singers, The Beatles (*"Yesterday"… And Today*), The Beach Boys and The Mamas and The Papas, plus two original film soundtracks (*The Sound Of Music* and *Doctor Zhivago*). It may have been a year when artists were pushing the boundaries of 'what we used to call pop', but soundtracks and instrumental ensembles remained bestsellers. No one sold more records in America during 1966 than Herb Alpert.

Revolver entered the UK chart at number one in August and stayed on top for seven of its 34 weeks in the list. The day after it was released, Paul was heard on the BBC radio show *David Frost at the Phonograph*. He was asked whether he was ever completely satisfied with The Beatles' records. 'No, that's the trouble, you see,' Paul admitted, 'immediately we've done an LP, we want to do a new one, because we're a bit fed up … and by the time it's out, we really hate most of the tracks! If we're developing – which we must be, because we changed from about two or three years ago – then the stages of development seem a bit cornier two or three years ago than they are now. For that reason, I suppose I go off records a bit quicker than anyone else would.'

Asked by David Frost to look into the future for The Beatles, Paul confided, 'Obviously, we don't all want to do the same kind of things, 'cause we're not all the same kind of people exactly. For instance, George loves Indian music and he really wants to find out about it, so that'd be good. There are lots of things I want to do – I'm not sure what they all are yet – so I think I'll try and sort of spread myself thin for a bit and then choose something completely different.' A few days before The Beatles began their tour in America, it was announced that during the autumn John would act in Richard Lester's movie *How I Won the War*. While he was on location in Germany and Spain, the other Beatles also took time off from group activities. Paul was involved in the composition of a film score for *The Family Way* and also managed incognito holidays in France, Spain and Kenya. George flew to India to receive personal sitar tuition from Ravi Shankar. Ringo relaxed at home with his wife and young son and visited John in Almeria, Spain.

As this pivotal year for the group drew to a close, it was clear that The Beatles would not continue the routine, followed since 1963, of releasing two albums of new material each year; 1966 was The Beatles' least productive year – 16 new songs were issued, compared to 33 in 1965. A second prolonged absence from public appearances prompted widespread speculation that the group had split up, leaving *Revolver* as their final legacy. In a letter dated 10 November 1966, EMI Records executive, Len Wood, wrote to his counterpart at Capitol, Alan Livingston. Enclosing newspaper reports that wondered whether The Beatles would ever work together again, he warned that 'rumour is rife here in London … we are unable to determine just what is the real truth but what worries me is the old saying that there is never smoke without fire.'

To EMI's relief, The Beatles returned to Abbey Road on 24 November to begin recording 'Strawberry Fields Forever', but nothing new was released before the end of the year. On 20 December, a TV crew lurked outside EMI Recording Studios to seize interviews with The Beatles as they arrived. The filming was for an edition of *Reporting '66* with the working title 'Beatles Breaking-Up Special'. One by one, as they strode towards the steps leading to the studios, John, Paul, George and Ringo were asked about what they would be doing in 1967. Would they be going their separate ways?

The sessions at Abbey Road, begun in November 1966, continued until April 1967. In that time, The Beatles recorded the single 'Penny Lane' / 'Strawberry Fields Forever' and their follow-up to *Revolver – Sgt. Pepper's Lonely Hearts Club Band*. That's another story.







Shea Stadium, New York, 23 August 1966



Top of the Pops. BBC Television Centre,
London, 16 June 1966

MONO AND STEREO IN 1966

● Recalling the time in the 1960s when the dominance of mono records was being challenged, George said: 'When they invented stereo, I remember thinking, "Why? What do you want *two* speakers for?" Because it ruined the sound from our point of view. Now we had to come out of two speakers. It all sounded like … very naked.'

The development of stereophonic sound began during the early 1930s. 'Binaural' recording took place at EMI under the supervision of British engineer Alan Blumlein. In the USA, a Bell Labs team, including acoustic pioneer Arthur C. Keller, was also working on the same technical innovation. Eventually, some ten years after the commercial introduction of microgroove vinyl discs and the launch of the Long Player, stereo records were made available in 1958. In April of that year, a reviewer in the British newspaper *Sunday Express* listened to an early batch of stereo LPs. He described his first experience of stereo as 'the most exciting sound ever to come from a gramophone record … a sound that makes you tingle'.

Nevertheless, when *Revolver* was released eight years later, mono remained the more popular format. Nearly all record players had just one speaker and stereo radio was still in its infancy. Most pop fans had no chance to listen to anything but mono; ownership of stereo equipment would only begin to be more widespread at the start of the 1970s. Before the 1969 release of *Abbey Road*, each Beatles LP was sold in the UK with a choice of either mono or stereo.

Up to the release of *Sgt. Pepper's Lonely Hearts Club Band* in 1967, the mono mixes of their recordings were always The Beatles' priority. Consequently, it was usual for more time to be spent on a mono mix of a song and the group would normally be present while it was done. Considered less important, stereo mixing sessions were often attended only by George Martin and EMI engineers. More often than not, once a song had been recorded by The Beatles, weeks or even months might separate the dates when mono and stereo mixes were completed. During the last two days of work on *Revolver* in June 1966, 11 of the album's 14 tracks were quickly mixed from four-track tape to stereo.

Due to original mixing decisions being altered or just forgotten, there were often noticeable differences between mono and stereo. In the case of *Revolver*, there are a number of variations between what's heard in the mixes made in 1966. For example, during the mono mix of 'Tomorrow Never Knows' the tape loops fade in and out more quickly than they do in stereo and the backwards guitar solo does not end with the reversed feedback audible on the stereo LP. Some extra flurries of backwards guitar appear during 'I'm Only Sleeping' in mono and, as detailed in the 'Track by Track' chapter, the mono mix of 'Got To Get You Into My Life' lasts longer and has an extra layer of trumpets and saxes that were 'flown in' from another tape.

A mono mix is the key to unlocking how The Beatles intended record buyers to hear their music when it was made. Of course, it's not only valuable as a way to experience the authentic 1966 sound of *Revolver*. Even now – when stereo has reigned supreme for 50 years and spatial mixes are starting to proliferate – the powerful sound of The Beatles in mono is a thrilling way to listen to *Revolver*.

The 2022 LP of *Revolver* in mono was cut directly from the original analogue master tape. Any equalisation added by Sean Magee was, with some modifications, guided by the mastering notes written in 1966 by Abbey Road cutting engineer Harry Moss. The 2022 mono CD was mastered from a 24-bit/96kHz digital recording of the master tape with reference to the same archived document.

TRACKLISTING

NEW STEREO MIX

TAXMAN
ELEANOR RIGBY
I'M ONLY SLEEPING
LOVE YOU TO
HERE, THERE AND EVERYWHERE
YELLOW SUBMARINE
SHE SAID SHE SAID
GOOD DAY SUNSHINE
AND YOUR BIRD CAN SING
FOR NO ONE
DOCTOR ROBERT
I WANT TO TELL YOU
GOT TO GET YOU INTO MY LIFE
TOMORROW NEVER KNOWS

ORIGINAL MONO MASTER

TAXMAN
ELEANOR RIGBY
I'M ONLY SLEEPING
LOVE YOU TO
HERE, THERE AND EVERYWHERE
YELLOW SUBMARINE
SHE SAID SHE SAID
GOOD DAY SUNSHINE
AND YOUR BIRD CAN SING
FOR NO ONE
DOCTOR ROBERT
I WANT TO TELL YOU
GOT TO GET YOU INTO MY LIFE
TOMORROW NEVER KNOWS

REVOLVER EP

PAPERBACK WRITER
(*New stereo mix*)
RAIN
(*New stereo mix*)
PAPERBACK WRITER
(*Original mono master*)
RAIN
(*Original mono master*)

SESSIONS ONE

TOMORROW NEVER KNOWS
Take 1
TOMORROW NEVER KNOWS
Mono mix RM 11
GOT TO GET YOU INTO MY LIFE
(*First version*) *Take 5*
GOT TO GET YOU INTO MY LIFE
(*Second version*) *Unnumbered mix*
GOT TO GET YOU INTO MY LIFE
(*Second version*) *Take 8*
LOVE YOU TO
Take 1
LOVE YOU TO
Unnumbered rehearsal
LOVE YOU TO
Take 7
PAPERBACK WRITER
Takes 1 and 2 – Backing track
RAIN
Take 5 – Actual speed
RAIN
Take 5 – Slowed down for master tape
DOCTOR ROBERT
Take 7
AND YOUR BIRD CAN SING
(*First version*) *Take 2*
AND YOUR BIRD CAN SING
(*First version*) *Take 2 (giggling)*

SESSIONS TWO

AND YOUR BIRD CAN SING
(*Second version*) *Take 5*
TAXMAN
Take 11
I'M ONLY SLEEPING
(*Rehearsal fragment*)
I'M ONLY SLEEPING
Take 2
I'M ONLY SLEEPING
Take 5
I'M ONLY SLEEPING
Mono mix RM1
ELEANOR RIGBY
Speech before Take 2
ELEANOR RIGBY
Take 2
FOR NO ONE
Take 10 – Backing track
YELLOW SUBMARINE
Songwriting work tape – Part 1
YELLOW SUBMARINE
Songwriting work tape – Part 2
YELLOW SUBMARINE
Take 4 before sound effects
YELLOW SUBMARINE
Highlighted sound effects
I WANT TO TELL YOU
Speech and Take 4
HERE, THERE AND EVERYWHERE
Take 6
SHE SAID SHE SAID
John's demo
SHE SAID SHE SAID
Take 15 – Backing track rehearsal

THE BEATLES

REVOLVER

JOHN LENNON
PAUL McCARTNEY
GEORGE HARRISON
RINGO STARR

Special thanks: Yoko Ono Lennon and Olivia Harrison

Executive Producer: Jeff Jones

Project Producers: Jonathan Clyde and Guy Hayden

All 1966 recordings produced by George Martin
(except Parts 1 and 2 of 'Yellow Submarine Songwriting Work Tape' produced by John Lennon and Paul McCartney and John's demo of 'She Said She Said' produced by John Lennon)

Recording engineer: Geoff Emerick
Assistant engineer: Phil McDonald
Additional engineers: Richard Lush, Jerry Boys
Technical engineer: Ken Townsend
Additional technical engineers: Keith Slaughter, Graham Platt, Dave Harries

2022 stereo mixes of *Revolver*,
'Paperback Writer' and 'Rain'
Produced and mixed by Giles Martin
Engineered and mixed by Sam Okell
Mastered by Miles Showell

Sessions mixed by Giles Martin
Mastered by Alex Wharton

2022 mono remasters of *Revolver*
Vinyl mastered by Sean Magee
CD mastered by Thomas Hall

'Paperback Writer' / 'Rain' EP
Mastered by Miles Showell

Source Separation / MAL by courtesy of
WingNut Films Productions Ltd.
Head of Machine Learning: Emile de la Ray

Archive tape transfer engineer and *Sessions* demonstration mixes:
Matthew Cocker

Archive tape research and editing:
Kevin Howlett, Mike Heatley

Project management:
Adam Sharp

Art director: Darren Evans
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Epiphone